

OLD MASTERS

NEW YORK | 14 OCTOBER 2021



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PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

1

MASTER OF THE DIJON MADONNA

(ACTIVE CIRCA 1500)

The Virgin and Child

distemper on linen, laid down on panel

11½ x 10⅞ in. (31.5 x 25.8 cm.)

\$25,000-35,000

£19,000-25,000

€22,000-30,000

PROVENANCE:

Segers Collection, Brussels.

Anonymous sale; Sotheby's, London, 10 July 2008, lot 109, where acquired after the sale by the present owner.

LITERATURE:

P. Vanderbroek, 'Laatmiddeleeuwse doekschilderkunst in de Zuidelijke Nederlanden. Repertorium der nog bewaarde werken', *Jaarboek van het Koninklijk Museum voor Schone Kunsten*, XXI, 1982, p. 47, no. 37.

D. Wolfthal, *The Beginnings of Netherlandish Canvas Painting: 1400-1530*, Cambridge, 1989, pp. 56-58, no. 35, fig. 95.

While in the 15th century, Netherlandish painters most frequently produced works in oil on oak panels, they often also created works in distemper, ground pigments mixed with water and egg white, gum or animal glue, on fine-weave linen to create what is known as *tüchleins*. As there was usually no ground preparation, *tüchlein* paintings tend to have matte surfaces which were not intended to be varnished. The resulting

works of art were more prone to damage than their counterparts on panel, and accordingly precious few examples survive.

The present work belongs to a group of five *tüchleins* of the same composition, all of which painted by the same artist. As the earliest and strongest of these is now in the Musée Des Beaux-Arts, Dijon, Diane Wolfthal christened him the Master of the Dijon Madonna. Though each exhibits minor differences in the figures' attire, Wolfthal notes that in 'all of them the Virgin has long, bony fingers, pencil-thin eyebrows, and a long, round-tipped nose. Waves of hair are indicated by parallel rows of thin, gently curving lines. Hair hangs in solid blocks, rather than falling in individual strands. The Child is short-haired and pudgy' (*op. cit.*, p. 57). She further remarks that this anonymous master was likely a Flemish artist active around the turn of the century. No panels by him are known, and accordingly he may have been a canvas specialist. Due to stylistic similarities with the works of the Master of the Magdalen Legend, Wolfthal further speculates that he may have been active in Brussels.



2

WORKSHOP OF JAN MOSTAERT

(ACTIVE HAARLEM, C. 1475-1555/6)

The Virgin and Child

oil on panel, with later additions along the edges

17½ x 12¾ in. (44.5 x 31.8 cm.); with extensions 18¼ x 13¾ in. (46.5 x 34 cm.)

\$50,000-70,000

£37,000-51,000

€43,000-59,000

PROVENANCE:

Major a.D. Friedrich Max Freiherrn von Berg; sale, Rudolf Bangel, Frankfurt am Main, 5 December 1904, lot 38, as Bernard van Orley. Art market, USA, 2021, where acquired by the present owner.



fig. 1 Jan Mostaert, *Christ with the Crown of Thorns*, bpk Bildagentur, Hamburger Kunsthalle, Art Resource, NY.

This tender representation of the Virgin and Child surrounded by music-making angels likely formed the left wing of a private devotional diptych. Mary is dressed in a luxurious red damask, ermine-lined gown, with gold embroidered sleeves, reflecting her status as Queen of Heaven. She holds her smiling baby against her cheek in a loving embrace, creating a serene counterpoint to the intensely dramatic imagery of the *Ecce Homo*, which likely would have appeared on the diptych's right wing. Numerous *Ecce Homos* by Mostaert and his followers are known, including examples in the Museo de Burgos, Spain; National Gallery of Art, London; and Brighton Museum and Art Gallery, UK, though none match up precisely in terms of dimensions and composition with the present work. The version in the Hamburger Kunsthalle, Hamburg (fig.1), with its analogous red background and music-making angels, likely provides the best indication of what the lost right wing may have looked like. All of these paintings ultimately derive from the figure of Christ crowned with thorns in the left wing of Jan Mostaert's most famous painting, the so-called *Oultremont Triptych* (Royal Museums of Fine Arts of Belgium, Brussels), which is thought to have been painted between late 1513 and around 1520.

Jan Mostaert was born into an important noble family in Haarlem. According to Karel van Mander (*Het schilder-boeck*, 1604) he trained with Jacob van Haarlem, an artist who modern scholars have tentatively linked with the anonymous painter known as the Master of the Brunswick Diptych. Mostaert developed a style strongly influenced by the preeminent painter of Haarlem of the previous generation, Geertgen tot Sint Jans, but also looked to the landscapes of Antwerp artists such as Joachim Patinir and Herri met de Bles. As he matured, Mostaert developed a personal style that elaborates upon Geertgen's doll-like physiognomies, employing minute brushwork to create refined, often richly-attired figures, predominantly set in landscapes under bright blue skies. Alongside his religious commissions, he produced numerous portraits for the court of Margaret of Austria, Governor of the Netherlands, as well as some fascinating landscape paintings, such as his famous *West Indies Landscape* (Frans Hals Museum, Haarlem).

We are grateful to Till-Holger Borchert for endorsing the attribution on the basis of photographs (private communication, 23 August 2021).



MAARTEN VAN HEEMSKERCK (HEEMSKERCK 1498-1574 HAARLEM)

Christ on the Road to Calvary

signed and dated 'Martinus van / Heemskerck / pinxit / 1557'

(lower center, on the rocks)

oil on panel

55½ x 27¾ in. (140 x 70.5 cm.)

\$100,000-200,000

£73,000-150,000

€85,000-170,000

PROVENANCE:

M. Michalon; (†) his sale, Paris, 30 March-4 April 1818, lot 140.

Baron de Macar, Liège, Belgium.

Private collection, Liège; Hôtel des Ventes Mosan, Liège, 16 March 2017, lot 193, where acquired by the present owner.

Signed and dated 1557, this previously unpublished painting originally formed the left wing of an altarpiece, most likely a triptych dedicated to the story of Christ's crucifixion, the other panels of which are lost. Here, van Heemskerck presents the dramatically charged episode in which Jesus is forced to carry the cross from Pilate's palace in Jerusalem to Golgotha, as recounted in the Gospel of John 19:17-18: 'And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha: where they crucified him.' Van Heemskerck fills the scene with a multitude of people, who seem to pour out of the city gates. Bearing the weight of the cross, Christ himself leads the procession as a centurion strikes him with a mace. Turned toward the viewer in a mannered pose, Christ's body is characterized by a strange foreshortening reflecting the artist's awareness of Classical sculpture, which he had encountered in Rome. In particular, the pose notionally recalls that of *Laocoön and his Sons*, a sculpture that inspired so many Renaissance artists following its excavation in 1508. Jan Gossart, for instance, similarly drew upon the statue for his own *Christ carrying the Cross*, painted some 30 years earlier than the present work (Metropolitan Museum of Art, New York). As Maryan Ainsworth has suggested about this earlier painting, this compositional link may have especially resonated with van Heemskerck due to the Trojan priest's analogous role of self-sacrifice for the salvation of others (M.W. Ainsworth, ed., *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance*, exhibition catalogue, New York, 2010, pp. 205-7). Behind him stands Simon of Cyrene, who according to the synoptic gospels was charged to help Christ carry the cross. Seen in profile with a strong chin and distinctive, aquiline nose, this figure, who gazes out at the viewer, is likely also a portrait of one of the painting's donors. The kneeling woman at far left, clasping her hands

in devotion while looking at Christ, may also have been one of the altarpiece's patrons. Before them, at lower left, is Saint Veronica, who according to the apocryphal Gospel of Nicodemus, gave Christ her veil to wipe his face (in Latin sudarium, or 'sweat cloth'), whereupon the image of his features was miraculously imprinted upon it. John the Evangelist comforts the Virgin Mary in the background, while the two thieves who were crucified alongside Christ are seen at far right.

Compared to the only other known painting of this subject by van Heemskerck, the lower panel of the large polyptych that he painted from 1538 to 1542 for the Sint-Laurenskerk, Alkmaar (today in the Linköping Cathedral, Sweden), the present work is relatively sober. This somewhat more restrained style, however, still retains the artist's eccentric flair, which blends the traditional Flemish aesthetic with Italian formality and monumentality. Moreover, it is entirely consistent with the artist's other paintings from 1557, such as his *Crucifixion* triptych (Heilige Kerstkerk, Ghent) and a central altarpiece panel recently found in a church in L'Oudan.

Karel van Mander records in his *Schilder-Boeck* (1604) that Maarten van Heemskerck initially trained in Haarlem with Cornelis Willemsz. (active 1481-?1552) and then with Jan Lucasz. (active 1515-20) in Delft. Having learned that Jan van Scorel had returned to Haarlem from Italy, van Heemskerck moved back as well, apparently attracted by van Scorel's revolutionary Italianate style. Regardless of the veracity of van Mander's claim that van Scorel eventually banished the younger artist from his workshop because he was jealous of van Heemskerck's talent and uncanny ability to assimilate his style, van Heemskerck clearly enjoyed great success in these early years, and by 1532 had been received as a master in the Haarlem Guild of Saint Luke. Shortly thereafter, he traveled to Rome, where he would flourish for over three years, taking inspiration from the Antique monuments as well as the revolutionary styles of Michelangelo and Giulio Romano. Maarten returned to Haarlem in around 1536. In addition to his paintings, his widely-circulated prints and drawings were crucial to spreading late Mannerism throughout northern Europe.





PROPERTY FROM A PRIVATE COLLECTION, FRANCE

4

JACOB JORDAENS
(ANTWERP 1593-1678)

Head of a bearded man, possibly an apostle

oil on canvas
21¼ x 18⅞ in. (54 x 48 cm.)

\$60,000-100,000

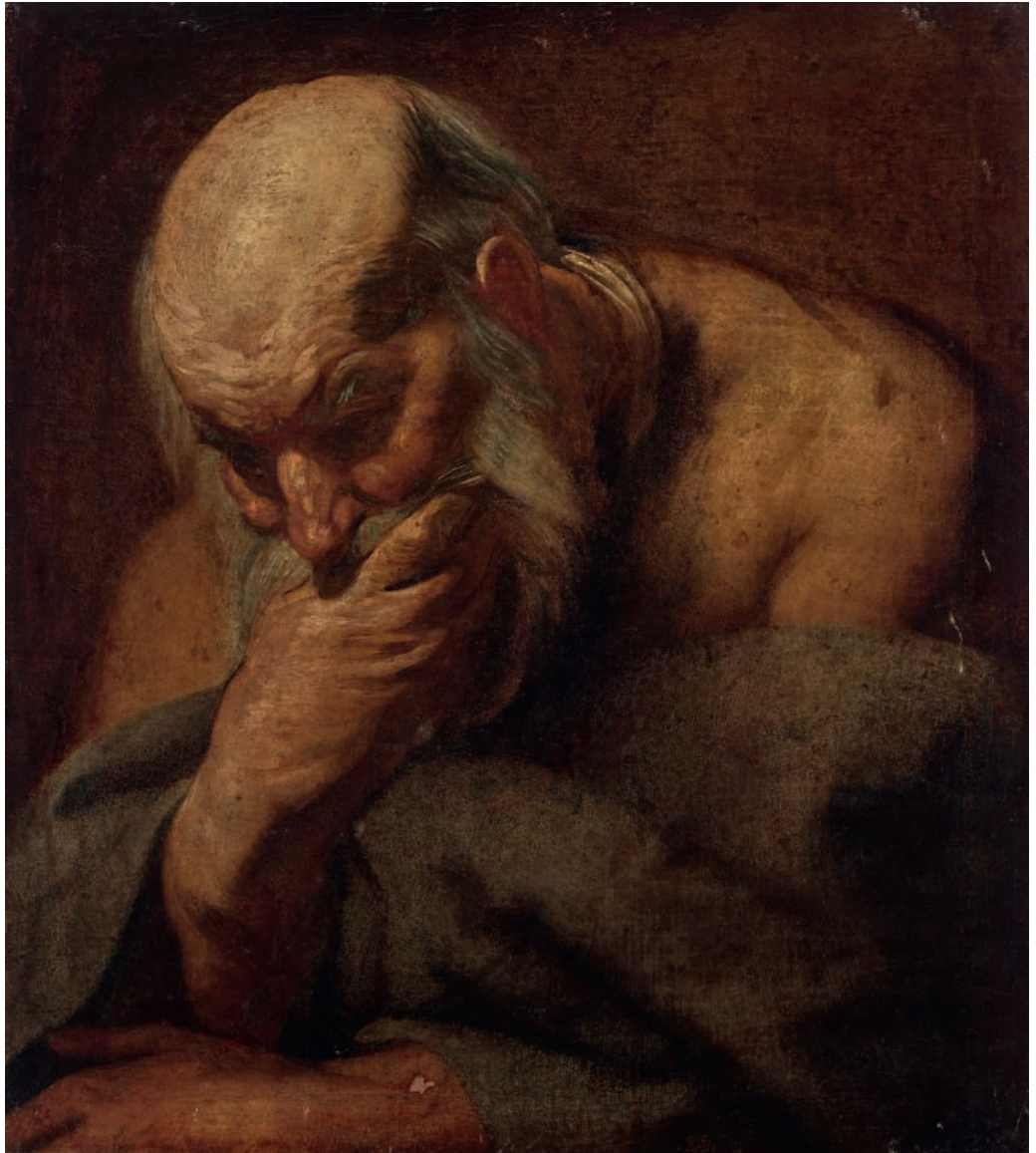
£44,000-73,000
€51,000-85,000

This rediscovered and hitherto unpublished work, along with the following lot, is a rare surviving example of Jordaens' early period and can likely be dated to *circa* 1620 or slightly earlier, comparable to his other youthful works from this time, such as his *Job* in the Detroit Institute of Arts (inv. no. 43.418). No doubt painted from life, such spontaneous, rapidly executed pictures, classified somewhere between informal studies and finished paintings, portrayed members of Jordaens' own circle and

provided the artist with an essential cast of real-life characters from which he drew for larger multi-figural groups.

Jordaens here observes the two bearded men in different states of quiet contemplation. With one swathed in a blue cloak and the other in red, he paints their visibly weathered faces and hands with raw realism, using quick, short brushstrokes to build up the flesh tones from light to dark. These complement the broader gestures of bold and expressive brushwork, showing the same spontaneity and self-assurance with which Jordaens would later treat his *Four Evangelists* of *circa* 1625 (Musée du Louvre, Paris).

Although not directly related to any known compositions, both works may have belonged to a series of apostles together with Jordaens' portrayal of *Saint Andrew* (sold Sotheby's, New York, 27 January 2011, lot 120, \$278,500), as attested to by their shared dimensions, scale and comparable execution. Indeed, this figure in the red cloak appears to be



PROPERTY FROM A PRIVATE COLLECTION, FRANCE

5

JACOB JORDAENS
(ANTWERP 1593-1678)

Head of a bearded man, possibly an apostle

oil on canvas

21½ x 19 in. (54.5 x 48.2 cm.)

\$60,000-100,000

£44,000-72,000
€51,000-85,000

the same model as that of *Saint Andrew*, showing from a different angle the same beard, hair and crooked nose, and may have also been used for the figure with a lantern in Jordaens' *Adoration of the Shepherds* of circa 1617 (Rhode Island School of Design, Providence, inv. no. 60.094). The present picture was also clearly known by Jordaens' assistants and followers, as attested to by a copy in which he features among other figure studies (The Schorr Collection, UK).

At around the same time as the Rhode Island *Adoration*, Jordaens appears to have also employed the model of the present figure in blue for Saint Joseph in his *Holy Family* of circa 1617-18 (Saint Gilles Town Hall, Brussels), which he treated in two further panels, now held in the Metropolitan Museum of Art, New York (dated to the early 1620s and revised in the 1650s) and in the Alte Pinakothek, Munich (of circa 1620-25).

Please note this and the following lot have been consigned in partnership with the auction house Marambat-Malafosse in Toulouse.



PROPERTY OF A NEW YORK PHILANTHROPIST

6

A PASTORAL *CHASSE DE CERF* TAPESTRY
FRANCO-FLEMISH, CIRCA 1500-1530, SOME LATER
RESTORATION AND REWEAVING

All enclosed within a later brown and dark brown woven border, originally
of a larger size

105 x 98 in. (266.7 x 248.9 cm.)

\$100,000-150,000

£73,000-110,000
€85,000-130,000

From the Medieval period until the land reforms of the 20th century, the great estates of the Low Countries and France provided some of the best hunting in Europe. Hunting was a passion for both the royal courts and the aristocracy. Nor was this an idle passion; hunting was often the very best way a young prince or nobleman could gain the kind of training he needed for war. While hunting any animal was a privilege, the hunting of stags, the largest animal of the Northern European forests, was the most rarified hunt of all. It required enormous tracts of fenced land to sustain the deer herds – land that was dedicated only to sport rather than farming or forestry – and also a small army of gamekeepers, foresters, as well as maintaining stables and kennels, all of which only added to the exclusivity of hunting – and the allure.

To find visually-related hunting scenes in the early 16th century, we must turn not to landscape painting which was only conceived much later in the 16th century, but rather look backward to Medieval manuscripts. These miniature scenes are much closer to the present tapestry. One example is *Le livre de la chasse* written by Gaston Phoebus, also known as Gaston III, comte de Foix (1331-1391), and made in Paris circa 1407. It is earlier in date than the present tapestry, but it was such a famous series of illustrations that its effect was still being felt, visually, a century later when the present tapestry was made. There is one version in the Morgan Library and Museum, New York and another in Paris at the Bibliothèque Nationale de France.

These hunting tapestries, among the most expensive and desirable of all late-Medieval household luxuries, were magnificent visual illustrations of both the owner's wealth and taste, but also their ability to participate in this most exclusive pastime of the hunt.



PROPERTY FROM A FRENCH PRIVATE COLLECTION

7

PIETER BRUEGHEL II
(BRUSSELS 1564/5-1637/8 ANTWERP)

The Blue Cloak (De Blaue Huik)

signed 'P. BREVGHEL' (lower center)

oil on panel, circular

7½ in. (19 cm.) diameter

\$100,000-120,000

£73,000-87,000

€85,000-100,000

PROVENANCE:

with van Diemen & Co., Berlin, *circa* 1934.

(Possibly) Private collection, Berlin, 1934.

Anonymous sale; Christie's, Rome, 10 May 1983, lot 307.

with Galerie de Jonckheere, Brussels, by 1983, where acquired by the present owner.

Please note that the present work is being offered for sale pursuant to a settlement agreement between the current owner and the company Van Diemen & Co. The settlement agreement resolves the dispute over ownership of the work and title will pass to the successful bidder.

EXHIBITED:

Brussels, Galerie de Jonckheere, *Pierre Brueghel le Jeune et les Paysagistes de Son Époque*, 9 December 1983-17 March 1984, no. 5.

LITERATURE:

G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, p. 157, no. 18b.

K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): die Gemälde mit kritischem Oeuvrekatalog*, Lingen, 1988/2000, I, pp. 129-130, 204, no. E93, fig. 95.

This rare composition by Pieter Brueghel II is one of only four recorded examples, each of which Ertz dates to after 1616 on account of the artist's spelling of his surname (until 1616 he signed his works P. BRVEGHEL; *loc. cit.*). The present painting and two others, one on the London art market in 1997 and another on the Parisian art market in 1993 (*op. cit.*, p. 204, nos. E 92 and E 93a), depict the two main figures in slightly larger scale than an unsigned variant in the Schönborn collection at Pommersfelden (*op. cit.*, p. 205, no. E 94, illustrated). Further differences can be discerned in the shape and number of the trees at right and the background figures.

The subject derives from a popular sixteenth-century Flemish proverb that serves as a metaphor for the wife's adultery and subsequent coverup by literally pulling the wool over her husband's eyes. The image had been popularized in print by artists like Frans Hogenberg and, most famously, in a painting by Brueghel's eponymous father, who prominently included it at lower center in his 1559 *Netherlandish Proverbs* (Staatliche Museen zu Berlin, Gemäldegalerie). In the sixteenth century, the lecherous woman was seen as the quintessential example of the topsy-turvy world, which no doubt accounts for its immense popularity in contemporary imagery.

Until recently, the present painting descended with its pendant depicting *The Runaway Horse* (see K. Ertz, *op. cit.*, pp. 100, 199, no. E 64, fig. 53).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

8

LUCAS VAN VALCKENBORCH I
(LEUVEN AFTER 1535-1597 FRANKFURT AM MAIN)
AND GEORG FLEGEL
(OLMÜTZ 1566-1638 FRANKFURT-AM-MAIN)

An Allegory of Winter

signed and dated '1595 / L / VV' (lower left, on the trough)

oil on canvas

48½ x 75¼ in. (123 x 191 cm.)

\$1,000,000-2,000,000

£730,000-1,400,000

€850,000-1,700,000

PROVENANCE:

Schloß Altenburg, by 1823 and (probably) sold in 1925.
with H.S. Nienhuis, Amsterdam, by 1954.
Private collection, The Netherlands, by 1960.
Anonymous sale; Christie's, London, 29 November 1974, lot 38.
Tomas Fischer, Djursholm, Sweden.
with Adam Williams Fine Art, New York, where acquired by the present
owner circa 2000.

EXHIBITED:

Stockholm, Nationalmuseum, *Bruegels tid: Nederländsk konst, 1540-1620*, 21 September 1984-6 January 1985, no. 146.
Frankfurt am Main, Historisches Museum, *Georg Flegel, 1566-1638: Stilleben*, 18 December 1993-13 February 1994, no. 7.
Berlin, Gemäldegalerie, on loan, 2001-2021.

LITERATURE:

M. Löbe, *Das Herzogliche Residenz-Schloß zu Altenburg*, Altenburg, 1875, p. 59, as hanging in the entrance hall.
T. von Frimmel, 'Eine Reihe von Jahreszeiten-Bildern von Lucas van Valckenborch,' *Blätter für Gemäldekunde*, I, 1905, p. 111.
A. von Wurzbach, *Niederländisches Künstler-Lexikon*, II, Vienna and Leipzig, 1910, p. 740.
U. Thieme and F. Becker, eds., *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig, 1940, p. 50.
L.J. Bol, 'Een Middelburgse Brueghel-groep,' *Oud Holland*, LXX, 1955, p. 13, note 60.
W.J.M. Müller, *Der Maler Georg Flegel und die Anfänge des Stillebens*, Frankfurt am Main, 1956, pp. 87-88, where speculated that the still life elements are by Georg Flegel.
L.J. Bol, *The Bosschaert Dynasty: Painters of Flowers and Fruits*, Leigh-on-Sea, 1960, p. 25.
H.S. Seifertová, 'Tempores Anni Lucas van Valckenborch,' *Umění*, XXII, 1974, p. 326, fig. 3.
I.B. Bergström, 'George Flegel als Meister des Blumenstücks,' *Westfalen, Hefte für Geschichte, Kunst und Volkskunde*, LV, 1977, p. 136.
I. B. Bergström, 'Lucas van Valckenborch in collaboration with George Flegel,' *Tableau: Tijdschrift voor beeldende Kunst*, V, February 1983, p. 322, fig. 6.
G. Cavalli-Björkman, 'A fishmarket by Joachim Beukelaer,' *Konsthistorisk tidskrift / Konsthistoriska Sällskapet*, LV, 1986, p. 120, fig. 9.
A. Wied, *Lucas und Marten van Valckenborch (1535-1597 und 1534-1612): Das Gesamtwerk mit kritischem Œuvre-katalog*, Freren, 1990, pp. 23, 35-36, 41, 174-175, no. 77, fig. 77.
A. Wied, 'Nachträge zu Lucas und Marten van Valckenborch,' *Jahrbuch des Kunsthistorischen Museums*, VI, 2004, p. 125, no. 77.



fig. 1 Matthäus Merian, *View of Frankfurt am Main*.







ABOVE: fig. 2 Lucas van Valkenborch and Georg Flegel, *An Allegory of Autumn: a fruit and vegetable stall above the Weinmarkt in Frankfurt am Main*, sold Christie's, London, 8 July 2021, lot 48.



BELOW: fig. 3 Lucas van Valckenborch and Georg Flegel, *Allegory of Spring*, formerly Tomas Fischer, Djursholm, Sweden.

Boldly composed and imposingly scaled, this painting is a striking testament to the manner in which van Valckenborch revolutionized the tradition of market scenes in the final decade of the sixteenth century. Such images had been pioneered by Pieter Aertsen and his nephew Joachim Beuckelaer in the preceding decades and frequently featured religious scenes in the background as a means of providing a moralizing gloss on the foreground scene. By contrast, van Valckenborch's market scenes are noteworthy for their synthesis of the foreground still life elements and topographical landscape into a unified, wholly secular composition. As such, van Valckenborch's market scenes constitute a considerable development in the field of genre painting.

A pair of well-heeled, porcelain-skinned young women in black satin and cartwheel ruffs have recently stopped at a market stall. One holds a bunch of onions in her hand as she inclines her body slightly forward to rest a wicker basket with ham hocks on a wooden table. On the other side, a drably dressed fishmonger raises a meat cleaver as he parcels out filets of fish and a young woman (his wife?) displays the day's haul. Four troughs of fish arranged haphazardly across the foreground theatrically position the painting's viewer as another customer awaiting the proprietor's assistance. In the deeply receding background, a lively

cityscape with a horse-drawn sleigh, skaters and tradesmen are viewed through a screen of dappled snowfall.

In 1974, Hana Seifertová identified the cityscape in the background as a free rendering of the St. Leonhard's Quay in Frankfurt on account of its similarities with a print by Matthäus Merian (fig. 1; *loc. cit.*). The same view, with changes, also appears in the background of an allegory of *Autumn* dated a year earlier that is believed to have been started while van Valckenborch was resident in Linz as court painter to Archduke Matthias (1557-1619), governor of the Spanish Netherlands, and completed upon the artist's move to Frankfurt in or around 1593 (fig. 2; sold Christie's, London, 8 July 2021, lot 48; Wied, *op. cit.*, no. 65). When *Autumn* featured in an exhibition at the Galerie Stern in Düsseldorf in 1934 – Wied (*loc. cit.*) incorrectly stated the present painting was exhibited – the cityscape was identified as Passau.

The present painting once formed part of one of at least four large-scale series of allegorical representations of the Four Seasons executed by van Valckenborch between 1592 and 1597, for which nine paintings survive today. Aside from two somewhat larger paintings – a *Summer*, dated 1592, in Častolovice Castle (Wied, *op. cit.*, no. 62) and the aforementioned



ABOVE: fig. 4 Lucas van Valckenborch and Georg Flegel, *Allegory of Summer*, Slovenská Národná Galéria, Bratislava.

BELOW: fig. 5 Lucas van Valckenborch and Georg Flegel, *Allegory of Autumn*, Slovenská Národná Galéria, Bratislava.

Autumn – the other seven were painted on canvases of almost identical size. One of these cycles, traditionally thought to include the larger-scale *Summer* and *Autumn*, was in the collection of Archduke Ernst of Austria (1553-1595), where they were described in a 1595 inventory as ‘Vier grosze Stuck auf Lainwath die vier anni temporibus’ (see Seifertová, *loc. cit.*). According to the most recent and generally agreed upon reconstruction of these series proposed by Alexander Wied in his catalogue raisonné, the present depiction of *Winter* belongs to the only complete cycle to have come down to us. Wied hypothesized that the painting was conceived as part of a series that also included a *Spring* (fig. 3; formerly Tomas Fischer, Djursholm, Sweden; Wied, *op. cit.*, no. 74), *Summer* and *Autumn* (figs. 4 and 5; both Slovenská Národná Galéria, Bratislava; Wied, *op. cit.*, nos. 75 and 76).

An earlier reconstruction of the cycle proposed in 1905 by the Austrian art historian Theodor von Frimmel, who had seen the present painting at Schloß Altenburg, held that it and the *Spring* from the same collection formed a series with a painting of *Summer*, then in a French private collection (untraced), and an *Autumn*, which had erroneously been attributed to Beuckelaer when it was in the Tweitmayer collection in Leipzig (*loc. cit.*; Wied, *op. cit.*, no. 78). Von Frimmel’s reconstruction could no longer be sustained following the emergence of the two paintings now

in Bratislava from a Czech private collection in 1977. It then became clear that the ex-Tweitmayer ‘Autumn’ was instead an autograph replica of the *Summer* now in Bratislava. In any event, the series as reconstructed by Wied must have been separated relatively early in its history, for only the present painting and *Spring* were described together when they were first documented in a handwritten 1823 inventory of the collection at Schloß Altenburg.

Though the paintings were unknown to him, on the basis of the 1823 inventory descriptions Wolfgang J. Müller first proposed that the still life elements of the present *Winter* and the ex-Fischer *Spring* were among the earliest surviving works by van Valckenborch’s talented assistant, Georg Flegel (*loc. cit.*). More recently, Wied likewise countenanced the possibility of Flegel’s involvement in these and other market scenes and suggested that the flowers, glasses and cacti in *Spring* as well as the pieces of meat and fish in *Winter* are quite possibly the work of the younger artist (*op. cit.*, pp. 36, 41, 172, under no. 74). Similarly, at the time of the 1993-1994 exhibition, the still life elements were definitively given to Flegel (*loc. cit.*).

A second, unsigned and undated version of this painting belonging to a later cycle of the Four Seasons is in an Antwerp private collection (Wied, *op. cit.*, no. 79).



PROPERTY OF A GENTLEMAN

9

SIR ANTHONY VAN DYCK
(ANTWERP 1599-1641 LONDON)

Head study of a bearded man

oil on canvas, laid on panel
13¾ x 9½ in. (34.9 x 24.5 cm.)

\$40,000-60,000

£29,000-43,000
€34,000-51,000

PROVENANCE:

The Earls of Rosse, Birr Castle, Co. Offaly, Ireland, until 2014.
Anonymous sale; Christie's, London, 10 July 2015, lot 113, where acquired by the present owner.

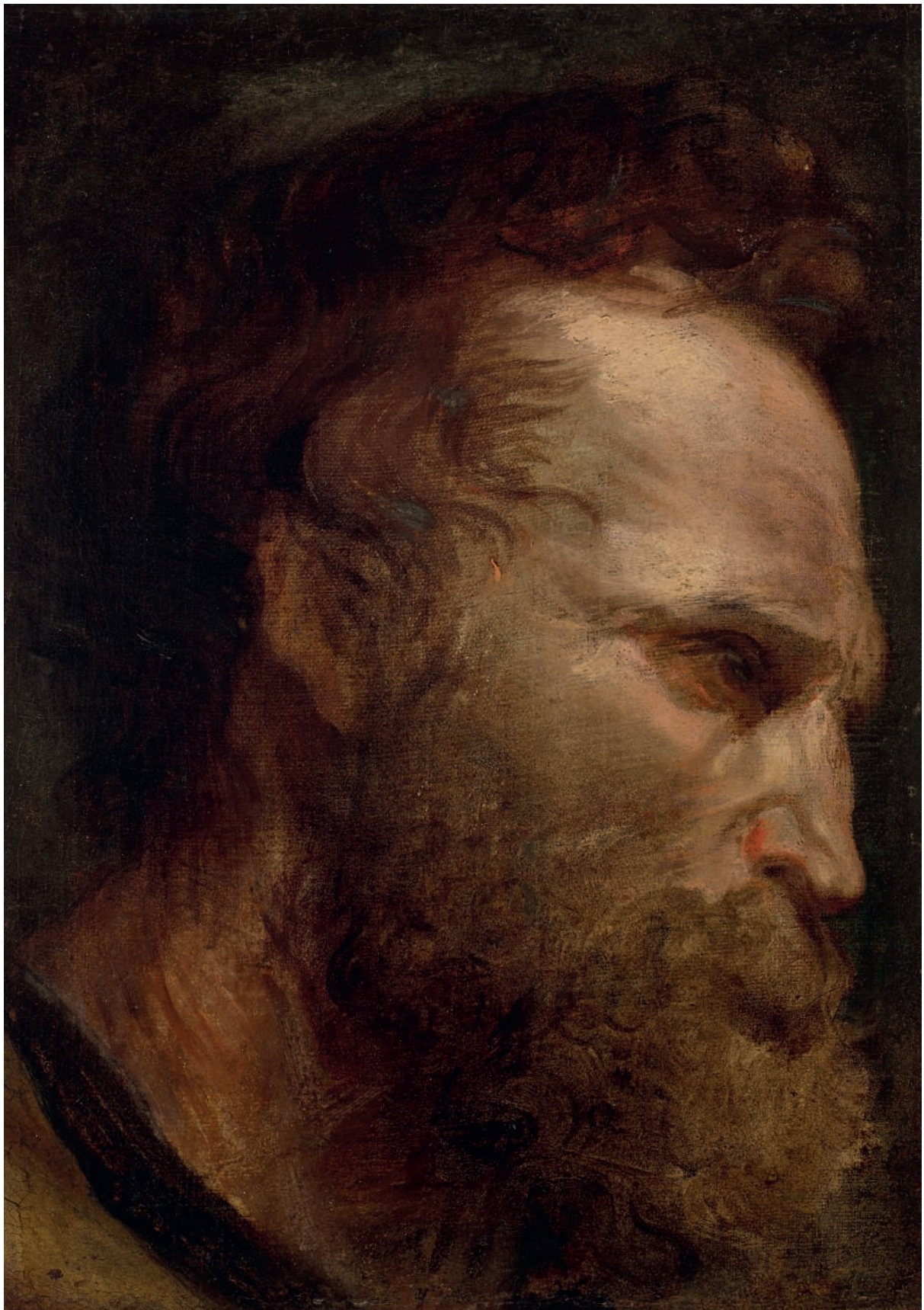
This swiftly painted head study was executed by the young van Dyck in *circa* 1617, while the artist was working in the Antwerp studio of Peter Paul Rubens. It appears to have been painted as a preparatory work for his altarpiece of *The Descent of the Holy Spirit* (Bildergalerie, Schloss Sanssouci, Potsdam), where van Dyck used it for the Apostle standing at the left of the composition, dressed in a whitish-grey cloak.

The model for van Dyck's sketch appears to have sat for numerous studies by the artist and his features can be identified in several of the painter's large early works, as with the *Suffer the Little Children and Come unto Me* of *circa* 1618-20 (National Gallery of Canada, Ottawa) and the

roughly contemporary *Crowning with Thorns* (Museo Nacional del Prado, Madrid). Van Dyck also painted another study of the model's head (sold Sotheby's, New York, 28 January 2010, lot 176), which, like the present picture, was executed on canvas, an unusual support for such works, especially in the context of Rubens' studies which frequently used paper.

At some later point in its history, the present study was adjusted to create the appearance of a more 'finished' work, and as with many of van Dyck's head studies, was adapted by a later hand into a larger picture, turning the figure into Saint Peter. The original canvas was inserted into a larger canvas, onto which the body of Saint Peter was painted, with both canvases laid onto panel. These subsequent interferences have since been removed, restoring van Dyck's lively sketch to its original, spirited appearance.

Dr. Christopher Brown and Rev. Susan Barnes independently endorsed the attribution following firsthand inspection in advance of the 2015 sale.



10

GIOVANNI FRANCESCO BEZZI,
CALLED NOSADELLA
(ACTIVE BOLOGNA, C. 1549-1571)

Christ Carrying the Cross

oil on panel

15 $\frac{5}{8}$ x 19 $\frac{1}{2}$ in. (39.8 x 49.5 cm.)

\$80,000-120,000

£58,000-87,000

€68,000-100,000

PROVENANCE:

with Hazlitt Gallery, London, 1966, as Pietro Candido.

Col. and Mrs. R. C. Pritchard, London, until 1991.

with Hazlitt, Gooden & Fox, London and New York, where acquired by the present owner in 1992.

EXHIBITED:

London, Hazlitt Gallery, *Italian and the Italianate*, May 1966, no. 3, as 'Pietro Candido.'

New York and London, Hazlitt Gooden & Fox Ltd., *Italian Paintings*, 15 January-15 February 1992, no. 1.

This striking panel showing *Christ Carrying the Cross* is a rare surviving work in oil by the Bolognese Mannerist painter Giovanni Francesco Bezzi, called Nosadella. Nosadella developed a highly individual style, combining the advanced form of Roman Mannerism from his teacher, Pellegrino Tibaldi, with a more classicising idiom reflecting the influence of Raphael. The strident tonality, angular, heavy drapery and compressed composition are all characteristic of Nosadella's work, as is the artist's interest in naturalistic detail, which is evident here in the fluidly captured landscape. This picture can be compared stylistically with Nosadella's *Holy Family with Saints Anne, Catherine of Alexandria and Mary Magdalene* in The J. Paul Getty Museum, Los Angeles (c. 1560s) which, like the present work, had previously been attributed to Tibaldi. There is also a striking similarity in the figure of Simon of Cyrene, shown to the right of Christ, with that of Saint Joseph in the Getty picture, both of whom are wearing an unusual red cap.

Giovanni Francesco Bezzi was born in Bologna sometime during the early 1530s. What little we know about his life mostly comes from Carlo Cesare Malvasia, who writes in his *Felsina pittrice* (Bologna, 1678) that the painter's nickname was taken from the name of the street where he lived. Bezzi matriculated as a painter at the Compagnia delle Quattro Arti in 1549, but we have no word of his career prior to 1558, when he was commissioned to paint decorations for a frieze in the house of Senator Camillo Bolognetti. These paintings do not survive, though Malvasia records that their subject was, fittingly, the history of Camillo. Concerning Bezzi's style, Malvasia tells us, 'those few works by him that are known — and they are mostly frescos — are distinguished by their good colour, as with his master [Tibaldi] and are full of erudition. If they are not as perfect and studied [as those of Tibaldi], they are perhaps more powerful, singular, and resolute' (English translation from *The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries*, exhibition catalogue, Washington, D.C., 1986, p. 147). Alongside Girolamo Mirola, Bezzi was apprenticed to Tibaldi, whose extravagant style must have had a profound influence on the young painter. Only two of the paintings Malvasia ascribes to Bezzi's hand survive, namely the *Madonna and Child with the Blessed Raniero and Saints Peter, Paul and Jerome* in the Oratorio dei Battuti in the church of Santa Maria della Vita, painted in 1563, and the *Circumcision of Christ* in the church of Santa Maria Maggiore, the latter of which was completed by Prospero Fontana following Bezzi's death in 1571.



LORENZO COSTA (FERRARA 1460-1535 MANTUA) AND STUDIO

The Holy Family

oil on panel

32½ x 22½ in. (80.7 x 57.2 cm.)

\$80,000-120,000

£58,000-87,000

€68,000-100,000

PROVENANCE:

Andrew Carnegie (1835-1919), New York.

Van Dicke, Trenton, New Jersey.

Clarence H. Mackay (1874-1938), New York.

LITERATURE:

B. Berenson, *North Italian Painters of the Renaissance*, New York and London, 1907, p. 97, as 'Lorenzo Costa'.

A. Venturi, 'Le opere de' pittori ferraresi del '400 secondo il catalogo di Bernardo Berenson', *l'Arte*, XI, 1908, p. 430.

T. Gerevich, 'Lorenzo Costa,' in *Allgemeines Künstlerlexikon*, VII, Leipzig, 1912, p. 529.

A. Venturi, *Storia dell'arte italiana*, VIII, Milano, 1914, p. 820, no. 1.

B. Berenson, *Italian Pictures of the Renaissance*, London, 1968, p. 97.

A. Ugolini, 'Lorenzo Costa da Bologna a Mantova', *Prospettiva*, XLVIII, 1987, pp. 80-81, 83, no. 34, fig. 9.

E. Negro and N. Roio, *Lorenzo Costa 1460-1535*, Modena, 2001, p. 107, no. 32.a.

In 1510, the great patron of the arts Isabella d'Este (1479-1539), the Marchioness of Mantua, sent Anne of Brittany (1477-1514), the Queen of France, a *Sacra Famiglia* by Lorenzo Costa in an attempt to win support for her husband's cause at the French court, after Francesco Gonzaga had been taken prisoner by Venetian forces. A painting of this description in The Toledo Museum of Arts (inv. no. 1965.174), which was first recorded with certainty in the Barberini collections in the seventeenth century, was identified with this gift by Adolfo Venturi in 1914 and this identification has been upheld by several scholars, although it has more recently been cautiously reassessed (C. Brown, 'Una imagine di Nostra Donna, Lorenzo Costa's Holy Family for Ann of Brittany', in *Cultura figurative ferraese fra XV e XVI secolo*, Venice, 1981, doc 1-20). The Toledo picture is signed and has been dated by some scholars to around 1506-07, although Negro and Roio have since proposed a dating shortly after Costa's *Adoration of the Magi* (Pinacoteca di Brera, Milan) which he completed in 1499 (*loc. cit.*). This chronology could support a hypothesis suggested by Anne of Brittany, mentioned in a letter by Jacopo d'Atri on 6 June 1510, that the *Holy Family* was based on likenesses of Isabelle d'Este, her husband Francesco Gonzaga and their son Federico, who was born in May 1500.

The present painting was first brought to the attention of scholars when it was published by Bernard Berenson in 1907 as a work by Lorenzo Costa. The painting was then in the collection of the Scottish-American industrialist Andrew Carnegie. Berenson subsequently revised his opinion and since then scholarly debate has centred on the extent of Costa's involvement; in 1987 Andre Ugolini credited him with the work in full, whilst in their 2001 monograph on the artist Negro and Roio argued that the fine quality of the face of Saint Joseph and the background landscape were evidence of Costa's hand, but that other parts of the painting may have been finished in his studio.

The relationship between the Carnegie and Toledo versions is unclear, although we can be fairly certain that the former derives in some way from the latter. The figures in the two paintings are mirrored but they differ in scale. In the Carnegie picture the Holy Family has been set between two stone parapets and separated from their rural setting, which is wholly original in Costa's *oeuvre* and centers on a view of lake before distant mountains.



fig. 1 Lorenzo Costa, *The Holy Family*, Toledo Museum of Art, Ohio.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

12

GIOVANNI AMBROGIO DE PREDIS

(ACTIVE MILAN, C. 1472-1508)

Portrait of a gentleman, bust-length, viewed in profile

tempera on panel

18½ x 12 in. (46.2 x 30.4 cm.)

\$300,000-500,000

£220,000-360,000

€260,000-420,000

PROVENANCE:

David Bernhard Hausmann (1784-1874), Hanover, by 1831 (inv. no. 92), as Giovanni Antonio Boltraffio (included in his collection inventory of 1831 and his collection label on the reverse of the panel), and by whom sold to, George V (1819-1878), King of Hanover, 2nd Duke of Brunswick-Lüneburg, Duke of Cumberland and Teviotdale, by 1857, as Boltraffio (included in his 1857 inventory and his royal cypher on the reverse), and presumably by descent to his son, (Probably) Ernst August (1845-1923), Crown Prince of Hanover, 3rd Duke of Cumberland and Teviotdale, and by whom presumably put on deposit with the following, Provinzialmuseum, Hanover, by 1898 (inv. no. 45), as Boltraffio and later as Giovanni Ambrogio de Predis, and possibly by descent from Ernst August to his son, (Possibly) Ernst August Christian Georg (1887-1953), Duke of Brunswick. with Matthiesen Gallery, Berlin, 17 April 1926, and by whom consigned to the below, with Paul Cassirer, Berlin, until 14 December 1927, when returned to Matthiesen Gallery, Berlin. Friedrich 'Fritz' Thyssen (1873-1951), probably before 1931, and from whom confiscated by the Nazis in 1939. Wallraf-Richartz Museum, Cologne, inv. no. 173 (label on the reverse), 1940, but stored for safekeeping at the Castle Gaibach, where recovered by the Monuments, Fine Arts and Archives Section, and by whom transferred to, Munich Central Collecting Point (Munich No. 20069), 20 February 1946, as 'Ambrosio de Predis'. Restituted to Fritz Thyssen, 26 November 1955, thence by descent within the family to the present owner.

LITERATURE:

B. Hausmann, *Verzeichniss der Hausmann'schen Gemälde-Sammlung in Hannover*, Brunswick, 1831, p. 48, no. 92, as Marco d'Oggiono and identifying the sitter as Ludovico Sforza.
G. Jäncke, *Verzeichniss der von Seiner Majestät dem Könige angekauften Hausmann'schen Gemälde-Sammlung in Hannover*, Hanover, 1857, p. 13, no. 92, as Giovanni Antonio Boltraffio and identifying the sitter as Ludovico Sforza.

G. Parthey, *Verzeichniss der in Deutschland Vorhandenen Oelbilder Verstorbener Maler Aller Schulen in Alphabetischer Folge Zusammengestellt*, I, Berlin, 1863, p. 141, no. 6, as Boltraffio, identifying the sitter as Ludovico Sforza and erroneously listed as still in the Hausmann collection.

W. von Bode, *Die Grossherzogliche Gemälde-Galerie zu Oldenburg*, Vienna, 1888, p. 24, as Boltraffio.

Burlington Fine Arts Club, *Pictures by masters of the Milanese and allied schools of Lombardy*, London, 1898, p. L.

G. Pauli, 'Ausstellung von Gemälden der Lombardischen Schule im Burlington Fine Arts Club, London April-Juni 1898', *Zeitschrift für bildende Kunst*, XXXIV, 1898, p. 109, fig. 2.

W. von Bode, 'Ein Bildnis der Zweiten Gemahlin Kaiser Maximilians, Bianca Maria Sforza, von Ambrogio de Predis', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, X, 1889, p. 77.

(Probably) H. Köhler, *Katalog der zum Ressort der Königlichen Verwaltungs-Kommission gehörigen Sammlung von Gemälden, Skulpturen und Alterthümern im Provinzial-Museumsgebäude an der Prinzenstrasse*, Hanover, 1891, no. 45.

R. von Bennisenstr, *Katalog der zur Fideikommiss-Galerie des Gesamthauses Braunschweig und Lüneburg gehörigen Sammlung von Gemälden und Skulpturen im Provinzial-Museum zu Hannover*, Hanover, 1905, p. 17, 30, no. 33, as Giovanni Antonio Boltraffio and identifying the sitter as Ludovico Sforza.

B. Berenson, *North Italian Painters of the Renaissance*, London, 1907, p. 161.

W. Suida, *Leonardo und sein Kreis*, Munich, 1929.

B. Berenson, *Italian Pictures of the Renaissance: Central and North Italian Schools*, I, London, 1968, p. 108.

W. Suida, *Leonardo e i Leonardeschi*, M.T. Fiorio, ed., Vicenza, 2001, pp. 216, 284, note 12 and pp. 421, 515, fig. 177.

A. Ballarin, *Leonardo a Milano: Problemi di Leonardismo Milanese tra quattrocento e cinquecento; Giovanni Antonio Boltraffio prima della pala Casio*, Verona, 2010, I, p. 23; II, pp. 1298, 1381, no. 82, fig. 82.





Born to a family of artists, the Lombard Giovanni Ambrogio de Predis was celebrated among his peers as a skilled portrait painter and was awarded the position of Court Painter to the Milanese Duke Ludovico Maria Sforza (1452-1508). It is little wonder then that an old, likely eighteenth-century, inscription on the reverse of the present panel identifies the sitter as the Duke himself. Ludovico, known as 'il Moro,' entrusted Ambrogio to produce favorable portraits that were sent to courts across Europe to represent the Sforza family. When the Holy Roman Emperor, Maximilian I agreed to form an alliance with the Sforza through his marriage to Ludovico's niece, Bianca Maria (fig. 1), it was from Ambrogio that he requested a faithful portrait of his future wife. Following her marriage to Maximilian I in 1494, Bianca Maria was accompanied by Ambrogio to Innsbruck and he worked there in her service for several years before returning to Milan. The painter's most prestigious commission came not from Ludovico, however, but from the Confraternity of the Immaculate Conception, who enlisted the artist in 1483 to assist Leonardo da Vinci in the production of an altarpiece for the church of San Francesco Grande, Milan. The altarpiece, comprising both painted and sculptural elements, included Leonardo's celebrated *Madonna of the Rock*, whose side panels, which remain intact, are thought to be wholly or in part by Ambrogio (National Gallery, London, inv. no. NG1093).



A profile portrait of Emperor Maximilian I, today in the Kunsthistorisches Museum, Vienna (fig. 2), is the only signed and dated work by Ambrogio to survive and it is around this painting that his body of work has been reconstructed. The dearth of signed paintings has naturally led to scholarly dispute surrounding the painter's style and the works attributed to him. For much of the last century, this painting was known only through a black-and-white photograph and the scant information provided by Bernard Berenson and Wilhelm Suida. Its striking resemblance to the Vienna portrait, however, leaves little doubt as to its authorship. The face, which is remarkably preserved, is immaculately drawn and the flesh beautifully modeled, with highlights catching the ridge of the sitter's upper lip, the curve of his nostril and the edge of each line beside his mouth. The artist employs the same, characteristic flash of white from the iris to the corner of the eye, soft highlighting of the eyelids and reflected light beneath the chin, emphasizing its gentle curve.

The earliest known mention of this portrait is in 1831, when it was included in the inventory

of Bernhard Hausmann as by Marco d'Oggiono and his label is still visible on the reverse of the panel (*loc. cit.*). A merchant and politician, Hausmann amassed an impressive collection of paintings, watercolors and prints, including Velázquez's possible self-portrait, today in the Metropolitan Museum of Art, New York (fig. 3). Like the Met Museum's Velázquez, this Ambrogio portrait was then sold to George V, King of Hanover and is included in the royal inventory of 1857. King George V's cypher – the letters *GR* surmounted by a crown and with a small *v* beneath – can be seen painted in red on the reverse of the panel. By 1898, the painting had been correctly attributed to Giovanni Ambrogio de Predis and, though not itself included, was compared to works by the artist in the exhibition of Lombard painting held that year at the Burlington Fine Arts Club, London (*loc. cit.*). The portrait was by this time in the Provinzialmuseum, though – much like the Met Museum's Velázquez – may only have been loaned to the museum from the Hanover collection and descended to the dukes of Brunswick. The panel was one of two portraits given to Ambrogio present in the Provinzialmuseum at the end of the nineteenth-century, both having belonged to George V, the other being a *Profile portrait of a young man in a red hat* (inv. no. 44) listed by Berenson as with Matthiesen in 1946. The present painting was also with the dealer Matthiesen in 1927 (who consigned it briefly that same year with Cassirer) but was then acquired, most likely before 1931, by Friedrich 'Fritz' Thyssen (1873-1951). When Thyssen's collection was confiscated by the Nazis in 1939, this portrait was listed as on deposit at the Wallraf-Richartz-Museum, Cologne but – along with those paintings considered most valuable – was stored for safekeeping at the Castle Gaibach. It was here that it was recovered by the 'Monuments Men' and in 1955 was restituted to Fritz Thyssen, in whose family it has remained since.

We are grateful to Keith Christiansen for endorsing the attribution based on firsthand inspection.

LEFT PAGE ABOVE: fig. 1 Giovanni Ambrogio de Predis, *Portrait of Bianca Maria Sforza*, National Gallery, Washington DC.

LEFT PAGE BELOW: fig. 2 Giovanni Ambrogio de Predis, *Portrait of Maximilian I, Holy Roman Emperor*, Kunsthistorisches Museum, Vienna.

RIGHT PAGE ABOVE: fig. 3 Diego Rodríguez de Silva y Velázquez, *Portrait of a Man, Possibly a Self-Portrait*, Metropolitan Museum of Art, New York.

RIGHT PAGE BELOW: The reverse of the present panel.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

13

MASTER OF THE WALLRAF TRIPTYCH
(ACTIVE CIRCA 1360)

The Wallraf Triptych: the central panel: The Madonna and Child with Saints Clare and Francis, and a Clarisse Donor, the Annunciation above; left wing: The Nativity, The Presentation of Christ in the Temple, The Last Supper with a Papal Saint and Christ on the Way to Calvary; right wing: The Flagellation, The Crucifixion, The Pietà and The Last Judgement

inscribed 'MP / 0Y' (on the central panel on either side of the Madonna's head, and 'ICXC' (to the left of the infant Christ)

tempera and gold on panel

central panel: 30½ x 20⅝ in. (77.2 x 52 cm.); left wing: 30½ x 10⅞ in. (77.2 x 27.5 cm.); right wing: 30½ x 10¼ in. (77.2 x 26 cm.)

\$1,000,000-2,000,000

£730,000-1,400,000
€850,000-1,700,000







PROVENANCE:

Ferdinand Franz Wallraf (1748-1824), believed to have been bought in 1802, and by whom bequeathed in 1824 to, City of Cologne, and by whom placed on deposit at, Wallraf-Richartz Museum, Cologne (inv. WRM 627), from 1824 until 1942, as Italian, Siena, 15th century.

Heinz Kisters (1912-1977), Cologne and Kreuzlingen.

Private collection, by 17 December 1942, and thence by descent until sold, Anonymous sale; Sotheby's, New York, 22 January 2004, lot 13, where acquired by the present owner.

EXHIBITED:

Bolzano, Museo Civico, *Trecento: Pittori gotici a Bolzano*, 29 April - 23 July 2000, no. 22.

LITERATURE:

W. Müller, *Verzeichnis der Gemälde-Sammlung des Museums Wallraf-Richartz*, Cologne, 1862, p. 128, no. 751, as Byzantine.

J. Niessen, *Verzeichnis der Gemälde-Sammlung des Museums Wallraf-Richartz*, Cologne, 1869, pp. 147-148, no. 785, as Sieneese School, circa 1320, possibly Duccio di Buoninsegna.

J. Niessen, *Verzeichnis der Gemälde-Sammlung des Museums Wallraf-Richartz*, Cologne, 1877, pp. 147-148, no. 785, as Sieneese School, circa 1320, possibly Duccio di Buoninsegna.

J. Niessen, *Verzeichnis der Gemälde-Sammlung des Museums Wallraf-Richartz*, Cologne, 1888, cat. no. 785, as Sieneese School, circa 1320, possibly Duccio di Buoninsegna.

Wegweiser durch die Gemälde-Galerie des Wallraf-Richartz Museums, Cologne, 1927, p. 68, no. 627, as North Italian School, circa 1400.

Wallraf-Richartz Museum der Hansestadt Köln. Die niederländischen, französischen, italienischen und spanischen Gemälde, II, Cologne, 1941, pp. 190, 215, as North Italian School, circa 1400.

R. Pallucchini, *La pittura veneziana del Trecento*, Venice and Rome, 1964, p. 119, fig. 368, as Follower of Guariento, late 1340s.

Wallraf-Richartz Museum. Vollständiges Verzeichnis, Cologne, 1986, p. 512, as Guariento.

H. Kier and F.G. Zehnder, *Lust und Verlust II. Corpus-Band zu Kölner Gemäldesammlungen 1800-1860*, Cologne, 1998, p. 143, no. 272, illustrated, as Guariento.

A. De Marchi in *Trecento. Pittori gotici a Bolzano*, exhibition catalogue, Bolzano, 2000, pp. 146-148, no. 22, illustrated p. 147, as Circle of Guariento, circa 1360.

A. Labriola in, *The Alana Collection: Italian Paintings from the 13th to the 15th Century*, I, M. Boskovits ed., Florence, 2009, pp. 117-124, no. 21.

Beautifully preserved with its original molded frame and hinges, this exceptional triptych is a rare surviving example of an intact portable altarpiece from the first half of the fourteenth century. The triptych is the eponymous work of an as yet unidentified painter, the Master of the Wallraf Triptych, named by Ada Labriola in honor of the painting's earliest known owner, Ferdinand Franz Wallraf (*loc. cit.*).

The marked simplicity of the central panel, contrasted with the narrative scenes crowded with figures at either side, lends a strikingly modern feel to the triptych as a whole. The expanse of gold surrounding the central figures allows the viewer to better contemplate the animated and expressive Madonna and Child, with their slender, almond shaped eyes and small pouting mouths. The artist's expert modulation of tone in the flesh has remained intact and the faces of the Madonna and Child are subtly modeled – bright flashes of white highlighting the brows, eye lids and edges of their lips – meaning the figures appear to shimmer and glow against their gilded, ethereal backdrop.

In the lower corners of the central panel, Saints Clare and Francis of Assisi appear in miniature. Francis presents a donor, humbly depicted on a yet more diminutive scale, to receive Christ's blessing. Clare is dressed in the characteristic brown and white striped habit worn by the Order of the Poor Clares in the Veneto. The triptych's early history is unknown but the inclusion of the Clarissine donor might provide the key to its patron and original intended use, perhaps within a convent.

The painting's earliest known provenance traces it to the collection of Ferdinand Franz Wallraf (fig. 1), who from humble beginnings as a tailor's son became a university professor, theologian, botanist, Roman Catholic priest and fanatical collector. In the tumultuous years of the French Revolution, Wallraf saved what paintings, reliquaries and precious artworks he could from churches torn down in the name of secularism. He amassed a collection of some 10,000 paintings, drawings and woodcuts, around 13,000 books, over 3,000 seals, 1,000 manuscripts and deeds, numerous antiques, countless coins, cut stones, minerals, fossils, anything that might be connected to Cologne's artistic heritage. Upon his death in 1824, Wallraf bequeathed to the city the entire collection which would become the nucleus of the Wallraf-Richartz Museum.

The triptych was included in an inventory of the Wallraf-Richartz Museum's collections compiled in 1824-25 and later published in 1998





(*loc. cit.*). The inventory listed it as *'neu-griechisch'* ('neo-Greek'), with an attribution provided by an anonymous expert – thought to be Karl Josef Ignaz Mosler – to Giotto di Bondone (A. Labriola, *loc. cit.*, note 5). Wolfgang Müller listed the work as Byzantine in museum's 1862 catalogue but shortly after, in 1896, Johannes Niessen published it as Sienese, dating it to circa 1320, proposing it to be possibly by Duccio di Buoninsegna (*loc. cit.*). Later museum catalogues, meanwhile, dated it later, to around 1400, and gave it to an unknown North Italian hand. Rodolfo Palucchini, publishing the triptych in 1964 considered it to be more specifically by a follower of Guariento and painted in the late 1340s, an idea seized upon in the 1998 repertory of paintings in nineteenth-century Cologne collections, where it is listed as by Guariento himself (*loc. cit.*).

On the occasion of this triptych's exhibition in Bolzano in 2000, Andrea De Marchi recognized the painter as the same hand to have executed a *Madonna and Child between Saints Peter and Regulus* formerly in the Kansas University Gallery, Lawrence (fig. 2). The Lawrence Madonna had been identified at the time of its sale in 1985 as the work of Nicolò da Voltri, an artist active in Genoa from 1394 to 1417 (Sotheby's, New York, 1 June 1985, lot 33). De Marchi himself, however, considered both works to be by an anonymous Paduan painter, working in the ambit of Guariento around 1360. Miklòs Boskovits, though convinced by the triptych's correlation with the Lawrence Madonna, proposed in 2003 that their author was Emilian and dated the triptych between 1325 and 1350 (letter to the former owner, dated 28 February 2003). The triptych was nevertheless offered at Sotheby's in 2004 as Paduan School, circa 1335, with Mauro Lucco cited in the catalogue entry, proposing it to be from Rimini, painted around 1340 (*loc. cit.*).



In an extensive entry for the altarpiece, published in 2009, Ada Labriola coined the moniker 'Master of the Wallraf Triptych' and added to the group of works ascribed him a *Madonna and Child*, known to have been with the Parisian dealer Mori in 1923, and a *Saint Jerome, enthroned and venerated by a monk* in the Collezione Comunale d'Arte, Bologna (figs. 3 and 4 respectively; both works indicated to Labriola by Boskovits, *loc. cit.*). The Mori Madonna is known only from an old photograph and appears to have been much restored, but nevertheless is stylistically consistent with the present altarpiece, particularly in the treatment of the physiognomy. Labriola dates the present triptych to no later than the first half of the fourteenth century. She suggests both the Mori Madonna and the Lawrence triptych, meanwhile, likely date to a later moment in the career of the master, after the mid-century, citing the softer modeling and influence of Barnaba da Modena (*ibid.*). The scholar also notes the painter's elaborate approach to the architecture of the throne and background of the Mori Madonna as evidence of the 'more developed compositional solutions' he later employed (*ibid.*).

The master appears to revel in a variety of inspirational sources, combining the somewhat archaic, Giottesque style of the late thirteenth century with the modern innovations of his contemporaries in Rimini, Padua and Bologna. As Labriola writes, the recent compilation of this anonymous master's works 'delineates the profile of a new personality in the panorama of Emilian painting in the fourteenth century, an artist of notable sensitivity, cultural vivacity, and readiness to assimilate salient features of the art of the adjacent regions.'



LEFT PAGE BELOW: fig. 1 Johann Anton de Peters, *Portrait of Ferdinand Franz Wallraf*, Wallraf-Richartz Museum, Cologne.

LEFT PAGE ABOVE: fig. 2 Master of the Wallraf Triptych, *Madonna and Child with Saints, stories of Christ and Saints*, formerly University Gallery, Lawrence, Kansas.

RIGHT PAGE RIGHT: fig. 3 Master of the Wallraf Triptych, *Madonna and Child (fragment)*, formerly, Mori Gallery, Paris.

RIGHT PAGE LEFT: fig. 4 Master of the Wallraf Triptych, *Saint Jerome Enthroned, the Annunciation, and a donor*, Collezioni Comunali d'Arte, Bologna.

14

THE MASTER OF THE MISERICORDIA
(ACTIVE FLORENCE, SECOND HALF OF THE
14TH CENTURY)

A prophet

tempera and gold on panel
12% x 8¾ in. (33 x 22.5 cm.)

\$100,000-150,000

£73,000-110,000
€85,000-130,000

PROVENANCE:

In Florence, between 1832 and 1842, as 'Gaddo Gaddi,' when copied by J. A. Ramboux.

Rev. Montague Taylor; Christie's, London, 19 May 1897, lot 151, as 'Early Flemish' (2 gns. to Philpot).

Dr. Hans Gronau (1904-1951), London, and by descent in the family.

Anonymous sale; Christie's, London, 3 December 2008, lot 220, where acquired by the present owner.

EXHIBITED:

New York, Salamander Fine Arts, *Paintings and watercolours, 14th-20th century*, 5-13 April 2006, as 'Attributed to The Master of the Orcagnesque Misericordia'.

LITERATURE:

S. Chiodo, 'Painters in Florence After the "Black Death". The Master of the Misericordia and Matteo di Pacino', in *A Critical and Historical Corpus of Florentine Painting*, Miklós Boskovits, ed., Florence, 2011, pp. 225-226, pl. XXIX.

A. Nesi, ed., *La Croce di Bernardo Daddi: Vicissitudini di un'opera d'arte*, exhibition catalogue, Florence, 2011, pp. 79-80, fig. 42.



fig. 1 Johann Anton Ramboux, *A prophet* (Klebebände, Band 4, Seite 4)Städel Museum, Frankfurt am Main, © bpk Bildagentur/ Art Resource, NY.

The Master of the Misericordia was a leading painter in Florence during the third quarter of the fourteenth century, working under the formative influences of Taddeo Gaddi (*circa* 1290-1366) and Bernardo Daddi (active 1312/20-1348). Indeed, the present panel was formerly believed to be a work by Gaddi himself until Professor Miklós Boskovits suggested the possibility of its current attribution in 2006 (private correspondence, 27 January 2006). Such an attribution was supported by Sonia Chiodo, who emphasized the stylistic similarities it shared with other works by the Master of the Misericordia and suggested an execution date of *circa* 1370-75 (*loc. cit.*). Prior to the painting's 2008 sale, the attribution was endorsed by Everett Fahy following first-hand inspection of the work.

The picture was still in Florence during the early nineteenth century, where it was copied by the painter Johann Anton Ramboux. A native of Trier, he had trained under Jacques-Louis David in Paris before moving to Italy in 1816, where he became a passionate devotee of the early Italian masters. Involved with the Nazarene movement – a group of German Romantic painters aiming to revive the honesty and spirituality of Christian art – he spent a great deal of his time studying and making copies of the works of art he saw in Italy. Ramboux produced over two thousand drawings after early Italian paintings, which were later bound together into volumes. At the beginning of the fourth volume of these collated 'sketchbooks', a drawing after the present picture was included (fig. 1), along with another panel that probably originated from the same altarpiece depicting a male figure turning his head to the right and holding a similar scroll inscribed with pseudo-Hebrew script. The works likely comprised part of a predella of an altarpiece in Florence and were erroneously attributed by Ramboux and the collator to Gaddo Gaddi (c. 1239-c. 1312). In discussing Ramboux's drawings, Hueck identified this bearded figure with one of a pair of panels from the same altarpiece in the Wildenstein collection, Paris (I. Hueck, 'Le copie di Johan Anton Ramboux da alcuni affreschi in Toscana ed in Umbria', *Prospettiva*, XXIII, 1980, p. 5, figs. 10 and 11).

Each of the three known panels from this altarpiece depict the figure turned to the right, suggesting a linear presentation in which these figures formed part or all of the left side of the ensemble. The identification of each of the figures remains problematic. Indeed, while the present work has generally been understood to represent a prophet, the depiction of such a figure as a clean shaven young man during the Middle Ages was rather unusual. The scrolls held by each of the figures, however, were a traditional attribute of prophets, and the archaic pseudo-script found in each may have been intended as a reference to their antiquity.

A WHITE MARBLE HEAD OF A BOY
MINO DI GIOVANNI, CALLED MINO DA FIESOLE
(ITALIAN, 1429-1484)

11 in. (27.9 cm.) high

\$100,000-150,000

£73,000-110,000

€85,000-130,000

PROVENANCE:

Sig. Stefano Bardini (1836-1922), Florence.
 His sale, Christie, Manson & Woods, London, 26 May 1902, lot 572, as *Head of a Child*.
 Frank, acquired at the above sale.
 with Galleria Moretti, Florence.
 Their sale, Sotheby's, New York, 29 January 2015, no. 124, as *Head of a Child*.
 Acquired by the present owner at the above sale.

This head of a boy first appeared at auction at Christie's, London, in 1902 as part of the collections of Stefano Bardini of Florence. Bardini, a legendary collector and dealer, supplied the new generations of the merchant princes of London and New York — who imitated the collecting

tastes of the princes of the Renaissance — and Bardini is directly responsible for many of the best Renaissance paintings, sculpture and architectural elements now in English and North American museums and private collections. The Christie's 1902 catalogue attributed the present head to Mino and it was offered along with another fragmented head, almost certainly also by Mino, but of a bearded young man.

Despite being correctly identified as being by Mino in 1902, it was not until the present marble was sold at auction in 2015, with a convincing catalogue essay written by Francesco Caglioti, that the present bust properly entered into Mino's *oeuvre*. Caglioti highlighted the incredibly rarity of this secular portrait of a child — it appears to be the only known portrait of a child by Mino — and discussed it within the context with Mino's most similar busts.

As Caglioti illustrates, the present bust is extremely similar to another work by Mino, the *Little Putto Holding a Lit Torch* in the Bargello, Florence (sculpture inventory no. 999). Both boys have the same tousled hair with prominent tufts on the foreheads and the very defined and deeply chiseled irises and pupils. But perhaps more than anything, both of these boys are animated by their arched eyebrows, alert eyes and slightly open mouths. It is precisely these original and, for mid-15th century sculpture, ground-breaking inventions, that make the present head even today, more than 550 years after it was carved, such a delightful and charming portrait of a young Florentine nobleman.

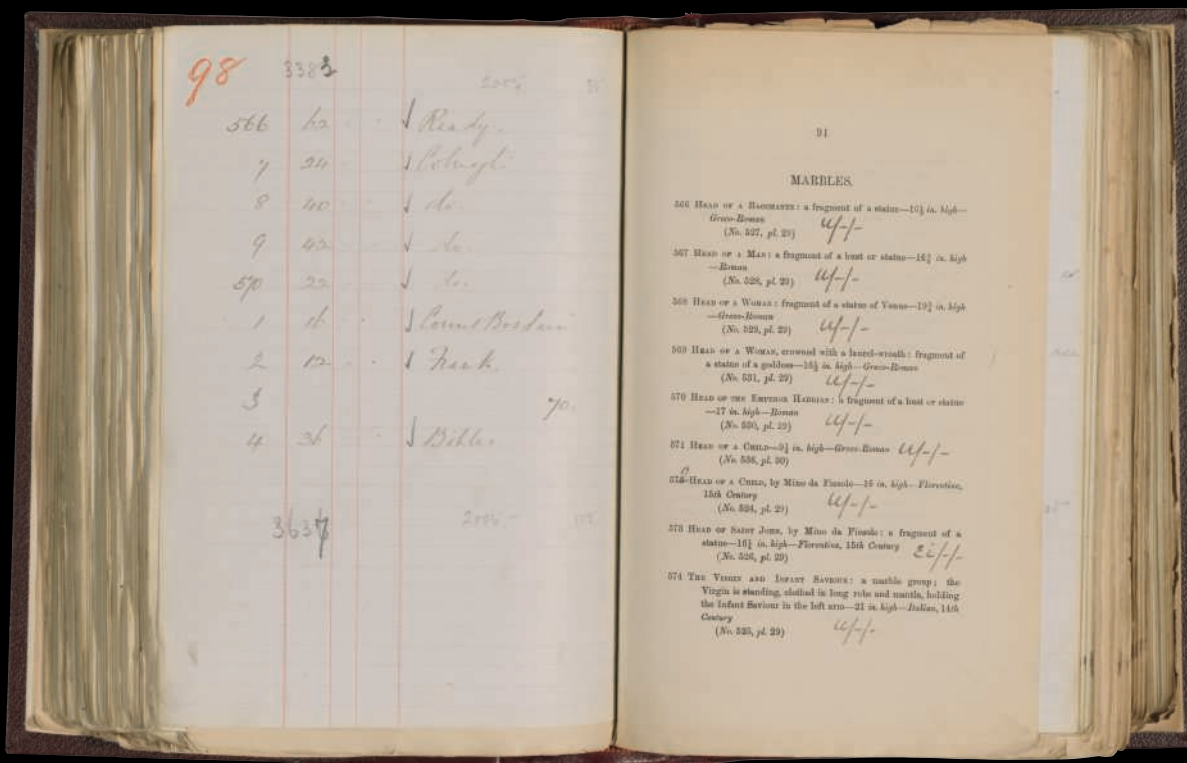


fig. 1 Auction Book, Christie's, London, 26 May 1902, lot 572, no. 524.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

16

A WHITE MARBLE PROFILE RELIEF
PROBABLY OF FAUSTINA THE ELDER
ATTRIBUTED TO SIMONE BIANCO (ITALIAN, ACTIVE
1512-1553), CIRCA 1520-1540

8¾ in. (22 cm.) high, the relief; 11½ x 9 in. (29.2 x 22.9 cm.) the frame

\$40,000-60,000

£29,000-43,000

€34,000-51,000

PROVENANCE:

Henny Otto Goldschmidt (1920-2009), Eindhoven, Belgium.
His sale, Sotheby's, London, 9 July 2015, lot 73.

RELATED LITERATURE:

P. Meller, 'Marmi e bronzi di Simone Bianco,' *Mitteilungen des Kunsthistorisches Institutes in Florenz* 21, no. 2, 1977, pp. 199-210.
Ed. U. Thieme and F. Becker, *Allgemeines Lexicon der Bildenden Künstler*, Munich, 1992, vol. 3, p. 592.

In an era obsessed with perfection, the ideal form and revival of the antique, this rendering, almost certainly of Faustina the Elder, wife of Emperor Antoninus Pius in *circa* 110 A.D., is derived from one of her official portraits meant to symbolize female virtue. The modeling of the chin and coiffure of wavy locks drawn to the nape of the neck with braided hair coiled above typify representations of Faustina I, the Roman Empress who was posthumously deified.

Notice the strong similarity on this marble relief in the hair style and modeling of the chin and neck with the Aureus of Faustina the Elder (fig.1). Sculptors of the time were seeking to modernize and embellish a representations from antiquity such as this to evoke the past. The Florentine sculptor chose an incredibly popular format in 16th century Venice, a simple head or bust. As with many of his contemporaries, Bianco may have spent much of his career restoring and reworking ancient statuary for a more lively appearance and his expertise with modeling a portrait subject is deftly on display here.



fig. 1 Antoninus Pius (minted under)
Aureus of Faustina the Elder, ca. 155-161 CE
Gold
Purchase with funds from Susan B. Matheson (Class of 1968) in honor of Wendy Watson
Mount Holyoke College Art Museum, South Hadley, Massachusetts
Photograph Laura Shea
2012.56



17

GIOVANNI DI PIETRO, CALLED LO SPAGNA
(ACTIVE PERUGIA, 1470-1528 SPOLETO)

The Madonna and Child in a landscape

oil on panel

14½ x 12¾ in. (36.8 x 31.4 cm.)

\$400,000-600,000

£290,000-430,000

€340,000-510,000

PROVENANCE:

Henry Hucks Gibbs (1819-1907), 1st Baron Aldenham, Hertford, by 25 July 1887 (no. 179), as 'Pietro Perugino'.
Catherine Barker Hickox, and by descent to,
Barker Welfare Foundation; Sotheby's, New York, 17 January 1985, lot 117.
Anonymous sale; Christie's, New York, 12 January 1996, lot 57.
[Property of the Rodriguez Family]; Christie's, New York, 8 June 2011, lot 38, where acquired by the present owner (\$566,500).

EXHIBITED:

London, Guildhall, 1890, no. 38, as 'Perugino'.
Chicago, The Art Institute of Chicago, on loan, 1973, as 'Perugino'.

LITERATURE:

F. Todini, *La Pittura Umbra dal Duecento al primo Cinquecento*, I, Milan, 1989, p. 314; II, p. 605, fig. 1402.



The present lot in its frame.

Formerly known as the 'Aldenham Perugino' due to its early provenance in Baron Henry Hucks Gibbs' important collection, for the past quarter of a century the attribution of the present painting has been securely given to Giovanni di Pietro, known as Lo Spagna. Of Spanish origin - hence his nickname - Giovanni di Pietro is first documented in Perugia, where he was active through 1504. While the details of his early artistic training are uncertain, he is recorded as a member of Perugino's workshop in 1492, and without question his early work reflects the influence of that painter. Lo Spagna appears to have traveled throughout Umbria and the Marches, and is documented in 1502 in Spella, where it is possible that he briefly entered Pinturicchio's workshop. After a short period of activity in Todi, in 1516 he was awarded citizenship in Spoleto, where it is likely that he finished his career. After marrying into the prominent Martorelli family, in 1517 he was nominated Capitano delle Arti dei Pittori e degli Orefici. It is likely that he died from the plague in 1528, while working on a fresco cycle for San Giacomo di Spoleto, a commission that was completed by his assistants, Dono Doni and Cecco di Bernardino d'Assisi.

The present painting dates to Lo Spagna's early period, when he was still very much under the influence of Perugino. It appears to be closely related to another composition that has traditionally been ascribed to Perugino of which three replicas are known, although over the course of the past century the attributions of all three have been questioned. The finest of these is the *Madonna and Child* in the Galleria Borghese, Rome, which itself is of uncertain provenance. The two additional versions are in the Pushkin Museum, Moscow and the Fitzwilliam Museum, Cambridge. As in the Aldenham panel, the *Madonna and Child* in the Borghese composition sit on a stone ledge against a verdant, mountainous landscape whose horizon has been placed at the level of her shoulders. Though he executed his panel on a slightly reduced scale (the Borghese panel measures 45 x 37 cm.), Lo Spagna must have taken this composition as his point of departure, as in both paintings the disposition of the Madonna's torso, left arm and hand, as well as the idiosyncratically twisted veil that runs just below her neckline are nearly identical. The possibility of a now-lost common source, however, should not be ruled out.

Yet there are numerous features in the present panel that remove any doubt about its attribution to Giovanni di Pietro. The overall handling of the drapery, for instance, which exhibits a calligraphic flare that at times contradicts the viewer's assumptions about the unseen body that it conceals is a hallmark of Lo Spagna's style. Moreover, the Virgin's oval face, which is almost sculptural in its modeling, her bee-stung lips and slender yet boldly arched eyebrows, together with the distinctive articulation of her fingers and the Christ Child's toes, all find parallels in other works by the Spanish painter. All of these features are visible in Lo Spagna's *Madonna and Child* in The State Hermitage Museum, St. Petersburg, in which the Christ Child's head, torso and right leg are nearly identical to those in the present painting. Likewise, the handling of the trees in the background do not find parallels in Perugino's oeuvre, but are consistent with Lo Spagna's hand. With these questions of attribution now resolved, this private devotional panel may assume its rightful place as one of Giovanni di Pietro's finest works.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

18

DOMENICO TINTORETTO
(VENICE 1560-1635)

A group portrait of four Venetian senators, bust-length

oil on canvas

23 x 44½ in. (58.5 x 113.2 cm.)

\$300,000-500,000

£220,000-360,000
€260,000-420,000

PROVENANCE:

Palazzo Giovanelli, Venice.

Anonymous sale; Christie's, London, 3 November 1978, lot 24, as 'Tintoretto'.

Private collection, U.S.A.

Anonymous sale; Christie's, London, 9 December 2016, lot 147, where acquired by the present owner (£341,000).

Born in 1560, the eldest son of Jacopo Tintoretto, Domenico trained in his father's studio and entered the Venetian painters' guild aged only seventeen. He began his career assisting his father in the execution of paintings for the *Sala del Collegio* and *Sala del Senato* in the Doge's Palace, Venice. As portraiture became an increasingly important stream of income for Jacopo's workshop - 'its daily bread' as Roland Krischel described it - Domenico acquired a reputation as a specialist and skilled portraitist, to the extent that he was on occasion signing his own portraits whilst his father was still alive (M. Falomir, 'Tintoretto's Portraiture', in M. Falomir, ed., *Tintoretto*, exhibition catalogue, Madrid, 2007, pp. 110-2).

Carlo Ridolfi noted that Domenico seems to have been the first Venetian painter to devote most of his career to portraiture, for which he became



particularly sought after. In 1592 he travelled to Ferrara to paint a portrait of Margaret of Austria, later Queen of Spain, and in 1595 he went from Venice to Mantua at the invitation of Vincenzo I Gonzaga, 4th Duke of Mantua, to execute a portrait commission.

The present group portrait of four Venetian senators is particularly striking in his *oeuvre* and can be most closely associated with the two large portrait groups commissioned from him in 1591 by the *Scuola dei Mercanti*, each depicting eighteen members of the confraternity (both now in the Gallerie dell'Accademia, Venice; see P. Rossi, *Jacopo Tintoretto I Ritratti*, Venice, 1973, I, nos. 250-1).

Domenico developed his own distinctive portrait style, that was indebted to his father but with a taste for color and detail that betrays the influence

of both Moroni and Annibale Carracci. Domenico's subjects typically stare boldly out at the viewer and his brushwork, albeit comparatively looser than most painters of his generation, is more smoothly finished than the strong, visible brushstrokes in his father's portraits. His greatest skill was perhaps his ability to personalize physiognomies. His depictions rarely lacked character or humor, as is evident to great effect here in the portrayal of these four anonymous senators.

This group portrait was previously in the collection of the Giovanelli family in the Palazzo Giovanelli (according to an old photograph in the Witt Library, London), a fifteenth-century palazzo on the Grand Canal, which also included Jacopo Tintoretto's celebrated five-meter-long *telero* depicting *The Siege of Asolo* (sold Christie's, London, 8 July 2014, lot 42).

19

GIOVANNI FRANCESCO DI NICCOLÒ DI
LUTERI, CALLED DOSSO DOSSI

(TRAMUSCHIO C. 1486-1541/2 FERRARA)

Portrait of a gentleman, half-length

oil on panel

39¼ x 31⅞ in. (99.6 x 81 cm.)

\$150,000-250,000

£110,000-180,000

€130,000-210,000

PROVENANCE:

David B. Abbate (1949-2013), New York.

Art market, New York, where acquired by the present owner in 2014.

Giovanni de Lutero, known as Dosso Dossi, was unrivaled in Renaissance Ferrara, where he flourished as court artist to dukes Alfonso I d'Este (r. 1505-34) and his son, Ercole II (r. 1534-59). Celebrated for his vibrant, idiosyncratic landscapes, as well as his ability to paint freely, improvising directly on his canvas without preparatory drawings, Dosso is perhaps best known for his contributions to one of the most important commissions of the Italian Renaissance: the painting program for Alfonso d'Este's *Camerino* in the Castello Estense. Like his contemporaries Titian, Giorgione, and Raphael, Dosso was also active in the challenging genre of portraiture. Payment records in the Este account books indicate that he painted several lost portraits of important sitters, including the daughters of Isabella of Aragon, the former queen of Naples who was residing at the court of Alfonso I (1524), two portraits of Ercole d'Este and one of a certain 'M. Libo' (April-June 1527), and Alfonso II d'Este (painted in collaboration with his brother, Battista in April 1540; see M. Lucco, 'Portraits', in P. Humfrey and M. Lucco et al., *Dosso Dossi: Court Painter in Renaissance Ferrara*, exhibition catalogue, New York, 1998, p. 229). Over the centuries, numerous portraits have been ascribed to Dosso's hand, though nearly every candidate has been rejected by modern scholarship. A coherent group was put forward by Roberto Longhi ('Nuovo ampliamenti (1940-1955)', in *Officina ferrarese 1934, seguita dagli Ampliamenti 1940 e dai Nuovi ampliamenti 1940-55*, pp. 173-95. Edizione delle opere complete di Roberto Longhi, V, Florence, 1956), who signaled

portraits in the Musée du Louvre, Paris; Nationalmuseum, Stockholm; Wichita Center for the Arts, and one in a private collection in Connecticut as the most likely candidates to be considered as autograph. Subsequent scholars have added a portrait in the Fogg Art Museum, Cambridge, MA, and a final work in a private collection in Milan to this group.

The present portrait has only recently come to the attention of scholars, and constitutes an exciting addition to this small corpus of portraits by Dosso Dossi. Working from photographs, Mauro Lucco has noted that its pictorial execution is very similar to Dosso's paintings from the end of the second decade of the sixteenth-century (private communication, 16 June 2021). Accordingly, he suggests that it should be viewed alongside the *Portrait of a man* (Musée du Louvre, Paris) and the *Portrait of an old man in a fur collar* (private collection, Milan; nos. 45 and 46 respectively in the 1998 exhibition catalogue, *op. cit.*) as the most securely attributable of the group. In particular, he points to similarities of the present portrait with the handling of the seven rhomboidal panel fragments that were once set into the ceiling of the first ducal apartment in the Via Coperta, such as the figure of *Drunkness* at the Galleria Estense, Modena. Lucco also has observed that the unusual manner in which the sitter poses with one glove only partially removed from his left hand is especially consistent with Dosso's witty pictorial inventions. Taking into account the large size of the panel, Lucco tentatively suggests a date of about 1520.

We are grateful to Mauro Lucco and Peter Humfrey for endorsing the attribution to Dosso Dossi on the basis of photographs and to Keith Christiansen, for endorsing the attribution following firsthand examination of the painting.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

20

GIULIANO BUGIARDINI

(FLORENCE 1475-1554)

Portrait of a young gentleman, half-length, in a blue doublet and white shirt, with a black hat

oil on panel

28 x 20½ in. (71.2 x 52.1 cm.)

\$1,200,000-1,800,000

£880,000-1,300,000

€1,100,000-1,500,000

PROVENANCE:

(Probably) Philip Dormer Stanhope, 4th Earl of Chesterfield, P.C., K.G. (1694-1773), and by descent at Chesterfield House, London, where recorded in 1815 as 'His own Portrait by Raphael' (*loc. cit.*).

(Possibly) Harold Peto (1854-1933), architect and garden designer, London. Private collection, Switzerland, by which transferred to

A UK charitable trust; Christie's, London, 7 July 2009, lot 17, where acquired by the present owner.

LITERATURE:

(Probably) *1815 inventory of Chesterfield House*, MS, London, Public Records Office, C112/186 (published in F. Russell, *The Burlington Magazine*, CXXX, 1988, pp. 629-630), 'Red Room of Breakfast Room', no. 44, as 'His own Portrait by Raphael'.

L. Pagnotta, *Giuliano Bugiardini*, Milan, 1987, pp. 58, 197, 216-217, no. 58, figs. 58-58a.

C. Gould, 'A Major Attribution to the Young Raphael', *Artibus et historiae*, XI, no. 23, 1991, pp. 95-101, fig. 1, as Raphael.

L. Pagnotta, 'Due dipinti e un disegno di Giuliano Bugiardini', *Antichità viva*, XXXI, no. 2, March-April 1992, p. 11.

J. Meyer zur Capellen, *Raphael: The Paintings*, III, *The Roman Portraits*, ca. 1508-1520, Landshut, 2008, pp. 200-201, no. X24, illustrated.



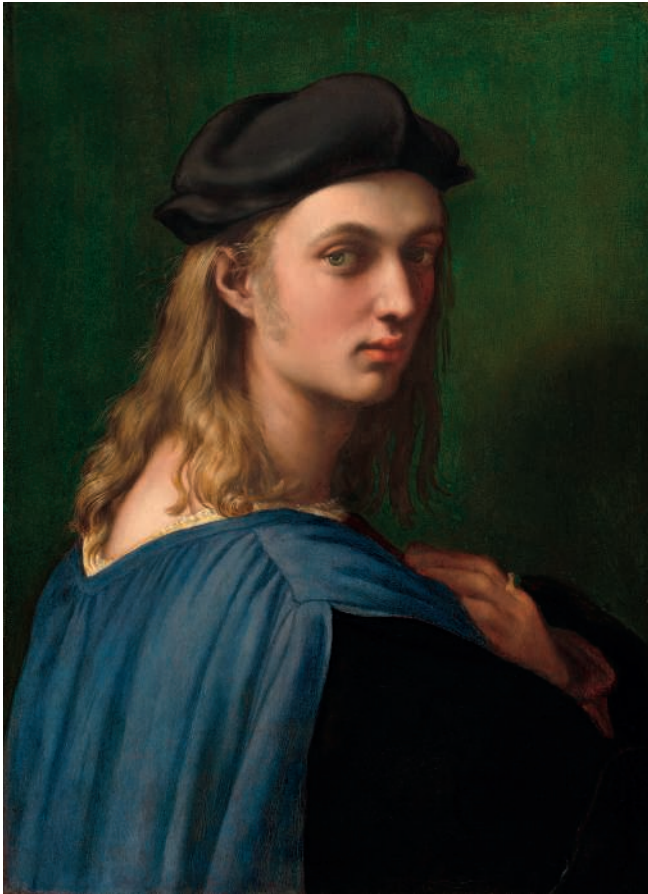


fig. 1 Raphael Sanzio da Urbino, *Portrait of Bindo Altoviti*, National Gallery of Art, Washington, D.C.

Given the quality of its execution and the unflinching gaze of its sitter, there is little wonder this superb portrait was long thought to be a self-portrait by Raphael. Since its acquisition in 2009 (Christie's, London, 7 July 2009, lot 17), the panel has been cleaned, revealing anew its rich palette and luminosity. In particular, the sitter's unblemished complexion may now clearly be seen to possess a healthy, rose-tinged hue, which acts as the perfect foil to the darkness of his fashionable garments and long hair. The sitter is unquestionably handsome, with a smooth jaw and almond shaped eyes, his demeanor is poised and his expression direct, with one eyebrow faintly raised. Tugging at the strings of his jerkin presents an opportunity to display his graceful fingers, while his other hand seems to rest on the picture's frame, challenging the boundary between reality and the painted image. As Cecil Gould remarked (*loc. cit.*), the painting invites comparison with Raphael's famed *Portrait of Bindo Altoviti* of circa 1515 (fig. 1; National Gallery of Art, Washington), a celebration of the wealthy banker's beauty and elegance, and with his *Portrait of a young man* of circa 1503 (fig. 2; Szépművészeti Múzeum, Budapest), in which the sitter adopts a similar pose. As Gould observed, a variation on the present portrait's backdrop, consisting of a creased cloth, may also be seen in Raphael's *Julius II* of 1511 (National Gallery, London).

Laura Pagnotta was the first to publish our portrait as Giuliano Bugiardini in 1987 (*loc. cit.*). A native of Florence, Bugiardini trained in Domenico Ghirlandaio's workshop, although from early on the work of Fra Bartolommeo and Mariotto Albertinelli also influenced him significantly. According to Vasari, Bugiardini was among the artists who accompanied Michelangelo to Rome in 1508 to assist him in the painting of the Sistine Chapel (in addition to working together under Ghirlandaio, the two also appear to have studied antique sculpture together in the Medici Garden). Several of Bugiardini's compositions reveal his deep appreciation of



fig. 2 Raphael Sanzio da Urbino, *Portrait of the Young Pietro Bembo*, Museum of Fine Arts (Szépművészeti) Budapest, © Bridgeman Images.

Raphael's sense of harmony and rational spirituality, such as his *Madonna and Child* of circa 1510 (Nelson-Atkins Museum of Art, Kansas City) and his *Madonna della palma* of 1520 (Galleria degli Uffizi, Florence).

Pagnotta dated the present portrait to circa 1525-30, while reliance on the sitter's attire enabled Gould to propose a more accurate date of circa 1504-1508. In fact, following his retirement from his position as Keeper and Deputy Director of the National Gallery, Gould sought to revive our portrait's attribution to Raphael in 1991. In addition to making the stylistic points mentioned above, Gould argued that it might very well correspond to the putative self-portrait recorded in an 1815 inventory of the celebrated collection at Chesterfield House, as 'His own Portrait by Raphael' (*loc. cit.*). Gould illustrated a Chesterfield seal which had been removed from the reverse of the present lot, identical to the seal on the reverse of the *Portrait of a young man in red* (now in the J. Paul Getty Museum, Los Angeles), which was attributed to Raphael while in the Chesterfield collection and is now given to the master's circle. Gould thought the present picture may have passed, like the Getty picture, through the collection of the architect Harold Peto, where the latter work had been photographed in 1891.

In 1992, Pagnotta reasserted her attribution to Bugiardini, which was subsequently endorsed by Professor Jürg Meyer zur Capellen, author of *Raphael: A Critical Catalogue of His Paintings* (2001), and Everett Fahy, both of whom had examined the painting first-hand. Sir John Pope-Hennessy, who studied the present lot in the conservation department of the Metropolitan Museum of Art, observed that he had never encountered another Bugiardini 'so evidently innovative [or with] so powerful a presence, and none in which the dress is painted with such boldness' (private correspondence, 15 April 1982).



21

THEODOOR ROMBOUTS

(ANTWERP 1597-1637)

Saint Sebastian healed by an angel

oil on canvas

85 $\frac{7}{8}$ x 56 $\frac{1}{2}$ in. (218.2 x 143.5 cm.)

\$100,000-150,000

£73,000-110,000

€85,000-130,000

Born in Antwerp, Theodoor Rombouts was first apprenticed to the local painter Frans van Lanckvelt before completing his training with Abraham Janssens in or after 1608. He traveled to Italy in 1616, where he worked alongside Francesco Tornelli and Robert d'Orteil in Rome and subsequently came into the employ of Cosimo II de' Medici in Florence. His precise activities in Italy are largely shrouded in mystery. Among the few works that can be securely given to this period are the *Saint Francis receiving the Stigmata* (San Simone, Florence) and the *State of Souls* (Sant'Andrea delle Fratte, Rome). Rombouts returned to Antwerp by 1625, the year in which he became a master in the city's Guild of St. Luke. In the ensuing decade, he would become the central figure among the Flemish Caravaggisti, producing both secular paintings for private collectors and large-scale religious commissions.

Saint Sebastian had been an officer in the Roman army before converting to Christianity, for which he was sentenced to death by the Emperor Diocletian. The martyr saint was tied to a tree, shot with arrows and left to die. One tradition holds that Saint Irene, a noble Roman lady, tended his wounds and brought him back to health, while another suggests that he was saved by angels who intervened on his behalf. Healed, Sebastian went before the emperor to warn him of his sins. In response, Diocletian ordered that Sebastian be beaten to death and his body discarded in the city's sewer so that it would remain unburied.

While one more frequently encounters Saint Sebastian being tended by Saint Irene, the convention of portraying the martyred saint succored by one or more angels found particular appeal in Antwerp in the second quarter of the seventeenth century. Among others, Sir Peter Paul Rubens, Sir Anthony van Dyck, Gerard Seghers and Gaspar de Crayer all treated the subject in this fashion. Despite the distinctly Roman architecture visible in the landscape, Gianni Papi (private communication) dates the present painting to *circa* 1626-27, shortly after Rombouts returned to Antwerp. It was in this period that Rombouts' penchant for Caravaggio's naturalism mixed with a certain Florentine softness gradually gave way to a more Rubensian approach, likely due to the expectations of the artist's Flemish patrons. Papi cites in particular the similar physiognomies and landscapes found in the present painting and the *Penitent Magdalene* (Musée des Beaux-Arts de Lille); the concordance with a number of the foreground female figures in the large-scale *Allegory of Justice* (1627-28; Museum voor Schone Kunsten, Ghent); and the comparable construction of the eyes using a single brushstroke to delineate the irises found in the *Woman playing a guitar* at Merevale Hall, Warwickshire.

We are grateful to Gianni Papi and Wayne Franits for independently endorsing the attribution on the basis of photographs.



PROPERTY FROM THE COLLECTION OF MIMI ADLER

22

MASTER OF THE HARTFORD STILL LIFE
(ACTIVE ROME, LATE 16TH/EARLY 17TH CENTURY)

A draped table laden with fruit and flowers in a glass vase

oil on canvas

43 x 61 in. (109.2 x 155 cm.)

\$600,000-800,000

£440,000-580,000

€510,000-680,000

PROVENANCE:

with Frederick Mont, New York, circa 1955.

with Newhouse Galleries, New York, where acquired by the late owner.

LITERATURE:

F. Zeri, 'Sull'esecuzione di "nature morte" nella bottega del Cavalier d'Arpino, e sulla presenza ivi del giovane Caravaggio,' in *Diari di lavoro 2*, Turin, 1976, p. 98, fig. 96.

J.T. Spike, *Italian Still Life Paintings from Three Centuries*, exhibition catalogue, New York, Tulsa and Dayton, 1983, n.p., under no. 8, fig. 14.

A. Cottino, 'Maestro di Hartford,' in *La natura morta in Italia*, F. Porzio, ed., II, Milan, 1989, pp. 691-693, fig. 819.

A. Cottino, in *La natura morta italiana: da Caravaggio al Settecento*, exhibition catalogue, Florence and Munich, 2002-2003, p. 144.

A. Ottani Cavina, 'Caravaggio, ripensare gli inizi,' in *Federico Zeri: dietro l'immagine*, exhibition catalogue, Bologna, 2009, pp. 80-81, fig. 2.

A. Ottani Cavina, 'Federico Zeri, il suo archivio: Il Maestro della natura morta di Hartford/Caravaggio,' in *Prospettiva Zeri*, Turin, 2009, pp. 120-122, fig. 13.

E. Clark and C. Whitfield, eds., 'Prospero Orsi, *The Lute Player*,' in *Caravaggio's Friends & Foes*, exhibition catalogue, London, 2010, pp. 74, 76, illustrated, as 'Prospero Orsi'.

A. Coliva and D. Dotti, *L'origine della natura morta in Italia: Caravaggio e il Maestro di Hartford*, exhibition catalogue, Rome, 2016, pp. 132-134, fig. 8.







This magisterial still life is among the finest of a group of around ten still lifes by an anonymous painter whose namesake derives from a painting in the Wadsworth Atheneum Museum of Art (fig. 1). Active in Rome in the final decade of the sixteenth and first decade of the seventeenth centuries, what scant documentary evidence there is suggests the painter likely worked alongside Caravaggio in the studio of Giuseppe Cesari, Cavaliere d'Arpino. Indeed, this may explain why two paintings by him, today in the Galleria Borghese, Rome, are included on a list dated 4 May 1607 of works confiscated from Cavaliere d'Arpino's collection by order of Pope Paul V. Since their initial publication by Federico Zeri in 1976, these two paintings have generally been regarded as early works by this anonymous artist (see, for example, J.T. Spike, *op. cit.*, no. 8, p. 41).

The confiscation of works from Arpino's 'suntuosissimo studio' ('most sumptuous studio'), on the basis of flimsy charges, was in fact most likely a ruse as the paintings were soon gifted to the pope's nephew, Cardinal Scipione Borghese, allowing to him to enrich his personal collection with works by some of the most celebrated artists of the period at no cost to himself (Dotti, *op. cit.*, p. 123). The list included such celebrated paintings as Caravaggio's *Bacchino Malato* and *Boy with a basket of fruit* (both still in the Galleria Borghese, Rome). Had the individual responsible for compiling the inventory of seized paintings taken a moment to include the names of their authors, the identity of the Master of the Hartford Still Life would not be lost to us today.

Within a few short years of executing the Borghese paintings, the Master of the Hartford Still Life would come to establish himself as one of the most sophisticated proponents of Caravaggesque still life painting in Rome. His works distinguish themselves from other Caravaggesque still life paintings of the period through their novel and sophisticated

approach to light. As Alberto Cottino has observed in *La natura morta in Italia* (1989; *loc. cit.*), the Master of the Hartford Still Life used light to bind objects together and define them with extraordinary optical clarity. Similarly, John T. Spike has stressed how 'the shadows serve to underscore the plastic, volumetric qualities of the objects without disturbing the integrity of their outlines' (*op. cit.*, p. 44).

Though a precise chronology of his artistic development is difficult to ascertain, Zeri proposed a rough outline of the master's chronology (*loc. cit.*). According to Zeri, the artist's earliest paintings — including the present example — would seem to be those that exhibit a more free-flowing compositional arrangement, while late paintings, including the namesake canvas in Hartford, are characterized by a rigorous perspectival relationship between the various objects. More recently, Cottino proposed a revised dating of the pictures in his contributions to the exhibition *La natura morta italiana* (2002-03). There, he suggested the Hartford painting is contemporaneous with the work here under discussion, noting their more structured compositions and more firmly rendered still life elements when compared with works he places later in the artist's career (*loc. cit.*). The artist's early preference for positioning the most prominent motifs along either side of the composition with multiple foci in the middle, as evident here, is a feature of Roman still life painting in the period.

The present painting finds its closest parallels with the example that brought a world-record price when it sold Christie's, Iberica, 25 May 1999, lot 788 (fig. 2). Both paintings exhibit a predominantly horizontal composition in which the objects — including a carafe of similar shape, something of a hallmark for the artist — and fruit are distributed across a table draped with a white linen and finely woven carpet in an archaizing fashion of small, homogenous groups largely detached from

LEFT: fig. 1 Master of the Hartford Still Life, *Still life with flowers and fruits*, Wadsworth Atheneum Museum of Art, Hartford.

CENTER: fig. 2 Master of the Hartford Still Life, *Still life with flowers and fruits*, formerly European art market.

RIGHT: fig. 3 Michelangelo Merisi da Caravaggio, *The Supper at Emmaus*, National Gallery, London.



one another. The anonymous still life painter may well have modelled his arrangements on Caravaggio's *Supper at Emmaus* of circa 1601-02 (The National Gallery, London), which depicts a similarly draped table (fig. 3). While in the present painting the artist more-or-less arranged the still life elements paratactically in two parallel rows, they exhibit a greater freedom of disposition in the other work, which led Cottino to propose a date of circa 1605-10 for that painting (*loc. cit.*).

A NOTE ABOUT THE ARTIST

Despite various suggestions, the artist's precise identity remains the source of significant debate. Charles Sterling was the first to recognize the Caravaggesque qualities of the namesake painting in Hartford, which had previously been attributed to the Milanese painter Fede Galizia, though he erroneously believed it to be a copy after Caravaggio (C. Sterling, *La Nature morte de l'antiquité à nos jours*, exhibition catalogue, Paris, 1952, p. 88, no. 66). All subsequent commentators have either placed the Master of the Hartford Still Life in the orbit of Caravaggio (Raffaello Causa, Mina Gregori, Marco Rosci, John T. Spike, Francesco Porzio and Davide Dotti) or suggested he was synonymous with the young Caravaggio himself.

The controversial association between the Master of the Hartford Still Life and Caravaggio was first proposed by Zeri, who believed the works grouped under this appellation reflected Caravaggio's approach to still life painting while in the studio of Cavaliere d'Arpino around 1593 (*op. cit.*). Indeed, Caravaggio's early biographer Giovanni Pietro Bellori noted that, in his youth, Caravaggio 'applied himself to paint flowers and fruit' ('fu applicato a dipinger fiori, e fruti') while under the tutelage of the elder artist (G.P. Bellori, *Le Vite de' pittori, scultori, et architetti moderni*, Rome, 1672). Zeri's suggestion was taken up a few years later by Claudio Strinati

in an exhibition staged in 1979 in Rome (C. Strinati, *Quadri Romani tra '500 e '600 opere restaurate e da restaurare*, exhibition catalogue, Rome, 1979) and was given further credence by Charles Sterling, who, in 1981, noted that 'this identification is to be considered very seriously, and its historical implications are far reaching' (C. Sterling, *Still Life Painting from Antiquity to the Twentieth Century*, New York, 1981, p. 17).

In addition to Caravaggio himself, scholars have attempted to identify the Master of the Hartford Still Life as one or another of his Roman contemporaries, including Bernardino Cesari (brother of Cavaliere d'Arpino), Giovanni Battista Crescenzi and Prospero Orsi. His identification as Orsi was recently advanced by, among others, Strinati, Mina Gregori and Clovis Whitfield, the basis of which being similarities in approach between a *Lute player* and paintings given to the Master of the Hartford Still Life on the one hand and Orsi's frescoes in the Scala Sancta, Rome, on the other (E. Clark and C. Whitfield, eds., *op. cit.*, pp. 72-73). However, it must be stated that the *Lute player* has variously been attributed to a French Caravaggesque painter (Benedict Nicolson), the Master of the Hartford Still Life (Mina Gregori) and Pietro Paolini (Maurizio Marini), while the program of the Scala Sancta was the result of a collaboration by some twenty painters with little certitude as to who was responsible for each fresco.

That modern students of early Seicento Italian still life painting have been so perplexed by the identity of the Master of the Hartford Still Life should perhaps come as no surprise. Indeed, contemporaries appear to have been less preoccupied with such concerns than the modern viewer: even Caravaggio had to remind his most important early patron, Cardinal Francesco Maria del Monte (1549-1627), that a *Carafe of flowers* in the Cardinal's collection was by the master himself and not another hand.

PROPERTY OF A IMPORTANT PRIVATE COLLECTOR

23

SIMON VOUET
(PARIS 1590-1649)

Head and shoulders of a bearded man

oil on canvas
24 x 18 in. (61 x 45.8 cm.)

\$300,000-500,000

£220,000-360,000
€260,000-420,000

PROVENANCE:

Miss Vera Palmer, Lisdonagh House, Headford, Co. Galway.
Anonymous sale; Sotheby's, London, 14 December 2000, lot 192, as
Attributed to Simon Vouet, where acquired by the below seller,
Anonymous sale; Sotheby's, New York, 30 January 2019, lot 37, where
acquired by the present owner.

EXHIBITED:

Milan, Palazzo Reale and Vienna, Liechtenstein Museum, *Caravaggio e
l'Europa: il movimento caravaggesco internazionale da Caravaggio a Mattia
Preti*, 15 October 2005-9 July 2006, no. IV.22.

LITERATURE:

G. Papi, in *Gherardo delle Notti: quadri bizzarissimi e cene allegre*,
exhibition catalogue, Florence, 2015, p. 194, illustrated.
G. Papi, 'Quelques réflexions sur l'art du portrait chez Simon Vouet. Un
nouveau portrait d'homme barbu', *ArtItaliés*, XXIV, 2018, pp. 53-57.



fig. 1 Simon Vouet, *Bust of Saint John the Baptist*, Private Collection, Milan.

This penetrating and dramatically lit study of a man partially turning away from the viewer, his eyes fixated on something over his bare left shoulder, was probably painted in Genoa in or around 1621. Though little over thirty years of age, Vouet was by this time very much a man of the world, having travelled extensively in his youth. The chronicler André Félibien recounts how, at the tender age of 14, the young French artist went to England to 'make the portrait of a Lady of quality' and seven years later found himself in Constantinople, where he depicted a 'Grand Seigneur'. But it was Vouet's extended stay in Italy between 1614, the year in which he arrived in Rome, and 1627, when Louis XIII recalled him to France, that proved decisive for his approach to painting.

Upon his arrival in Italy, Vouet – like many a French, Dutch and Flemish artist of his generation – became an adherent of the Caravaggist movement. His paintings of this period are marked by dramatic contrasts of light and shadow and a ruddy honesty conveyed through broad brushstrokes and a palette largely restricted to blacks, browns and whites. The striking immediacy of these works suggests they were likely painted from life, as suggested by fleeting details like the man's slightly open mouth and subtle indications of movement. Such details hearken back to the lessons the young Frenchman learned from Caravaggio, who maintained 'that all works are nothing but *bagatelles*, child's work, or trifles, whatever their subject and by whomever painted, unless they be done and painted after life and that nothing could be better than to follow nature' (K. van Mander, *Het Schilder-Boeck*, Haarlem, 1604; translated in W. Friedländer, *Caravaggio Studies*, Princeton, 1974, pp. 259-260). That the sitter in the present painting was familiar to the artist is all but confirmed by his apparent use as a model in other works by Vouet datable to the same period, including the *Saint John the Baptist* in a private Milanese collection (fig. 1).

We are grateful to Dominique Jacquot, who will include this painting in his forthcoming catalogue raisonné.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

24

ANNIBALE CARRACCI
(BOLOGNA 1560-1609 ROME)

The Annunciation

oil on canvas

54¼ x 39¾ in. (137.7 x 101 cm.)

\$3,000,000-5,000,000

£2,200,000-3,600,000

€2,600,000-4,200,000

PROVENANCE:

(Possibly) private collection, Rome.

with Casa da Vendite Palazzo Simonetti, Rome, as '17th century,' from whom acquired on 28 May 1942* by the following

with Julius Böhler, Munich (inv. no. 42109), until 5 February 1952 when acquired by the following

with Walter Andreas Hofer, Munich, as 'Lodovico Carracci,' by whom sold to Private collection, 1952, and by whom sold,

Anonymous sale; Christie's, New York, 30 January 2013, lot 31, where acquired by the present owner.

*The provenance of this lot has been reviewed, a copy of the full research report is available upon request.

EXHIBITED:

Paris, Musée Jacquemart-André, *La collection Alana: Chefs-d'oeuvre de la peinture italienne*, 13 September-20 January 2020, no. 71.

LITERATURE:

G. Feigenbaum, *Lodovico Carracci: A study of his later career and a catalogue of his paintings*, Ph.D. dissertation, 1984, pp. 214-215, as 'Lodovico Carracci'.

G. Feigenbaum, 'The Early History of Lodovico Carracci's "Annunciation" Altar-Piece', *The Burlington Magazine*, CXXXII, 1990, pp. 620-621, fig. 3, as 'Lodovico Carracci'.

A. Brogi, 'Fra Semplice da Verona e l'eredità carraccesca', *Studi di Storia dell'arte in onore di Mina Gregori*, Milan, 1994, p. 218.

A. Brogi, *Ludovico Carracci (1555-1619)*, I, Bologna, 2001, p. 249, no. R1; II, fig. 260.

P. Curie, in *La collection Alana: Chefs-d'oeuvre de la peinture italienne*, C. Falciani and P. Curie, eds., Brussels, 2019, pp. 195-196, no. 71, illustrated.





Prior to its reemergence in 2013, Annibale Carracci's *Annunciation* was known only from a decades-old black and white photograph, widely published since 1984, but the painting itself was unseen. The photograph's discovery in the Agnews archive led to the assumption that the painting had passed through the hands of the London dealer in the early 20th century, an assumption that has since been dispelled. Although writers recognized the picture's importance and quality, even from the faded reproduction – Gail Feigenbaum describes it as 'atmospheric' and 'luxurious' and Alessandro Brogi as 'splendid' and 'beautiful' (*loc. cit.*) – only once it could be experienced in person, could the full measure of its rich and sensuous coloristic effects, virtuoso paint handling, spirituality and humanity be fully appreciated. Its rediscovery constituted a major addition to the corpus of Annibale Carracci's early career.

The subject of the *Annunciation* is of paramount doctrinal importance to the Catholic Church and among the most often painted in Christian art. The visit of the angel Gabriel to the home of a young girl in Galilee to announce that she will give birth to the son of God is recounted in the Gospel of Luke (l:26-38): 'The angel went in and said to her, "Do not be afraid, Mary, for God has been gracious to you; you shall conceive and bear a son, and you shall give him the name Jesus. He will be great; he will bear the title 'Son of the Most High'; the Lord God will give him the throne of his ancestor David, and he will be king over Israel forever; his reign shall never end." "How can this be" said Mary; "I am still a virgin." The angel answered, "The Holy Spirit will come upon you, and the power of the Most High will overshadow you; and for that reason the holy child to be born will be called 'Son of God'". "Here am I," said Mary; "I am the Lord's servant; as you have spoken, so be it." Then the angel left her.'

Annibale's painting is iconographically conventional, and includes all of the symbolical elements included in depictions of the subject since the Middle Ages: a demurely attired Mary kneels at a *prie-dieu*, quietly reading in her chamber. According to Saint Bernard, she reads the prophesy of Isaiah, 'A young woman is with child.' A basket of knitting is at her side, alluding to the legend of the Virgin's upbringing in the Temple at Jerusalem where she would spin and weave the priests' vestments. The archangel, winged and wearing a white robe trimmed in gold braid, kneels on a bank of clouds as he approaches the Virgin; he holds a lily, one of his attributes, but also a symbol of Mary's purity. Missing only is the dove of the Holy Spirit descending toward the Virgin on a ray of light; it seems likely that this dove once appeared at the top of the painting, and that Gabriel was depicted pointing toward it. An examination of the unframed canvas indicates that the painting was cropped along the top edge and also along the left side; it seems unlikely that more than a few inches of canvas were removed, and the original bottom edge and right side of the canvas are intact. However, the emanation of light from beyond the top of the composition, the gesture of the angel toward an unseen presence, and the somewhat abrupt abbreviation of the floating cherubim at the upper edge of the picture confirm that the work was reduced at the top at some point.

Where this *Annunciation* is strikingly original is in the intimacy and humanity of Annibale's rendering of the subject. More than a decade before Caravaggio's artistic debut in Rome, Annibale, his elder brother Agostino (1557-1602) and their older cousin Ludovico (1555-1619) championed an art that extolled a new naturalism and communicated deep emotions through the rigorous and unblinking observation of the

LEFT: fig. 1 Annibale Carracci, *Boy Drinking*, Cleveland Art Museum, Cleveland.

CENTER: fig. 2 Annibale Carracci, *Crucifixion*, church of Santa Maria della Carità, Bologna.

RIGHT: fig. 3 Annibale Carracci, *Mystic Marriage of Saint Catherine*, sold Christie's, New York, 1 May 2019, for \$6 million.



world around them. Of the three, Annibale would push this naturalism – the so-called 'Carracci Reform' of painting – to its farthest limits. Even when taking on an event he could not have witnessed – such as the meeting of a levitating angel with the future mother of the Lord – he would ground his depiction in fluently described details from life: the way an ear looks when covered by a transparent veil; the play of light across the folds in a velvet cloth; how a light muslin sleeve folds and wrinkles as it falls down an upraised arm; the precise shape and color of a lily's stem, petals and stamen. Moreover, Annibale could convey the humility of a shy and cloistered young girl about to receive profound news, and the expression – alert, joyous, tenderly amused – of the messenger about to deliver it, capturing the communion between them in a remarkable moment.

Annibale's first mature paintings, made when he was in his early 20s, thoroughly rejected the desiccated Mannerist conventions that prevailed in Bolognese painting at the time. *The Bean-Eater* (Galleria Colonna, Rome), *The Butcher Shop* (versions in Christ's Church, Oxford and the Kimbell Art Museum, Fort Worth), and the *Boy Drinking* (versions in Christ Church, Oxford and the Cleveland Museum of Art; fig. 1) were inspired by the low-life genre paintings of his probable teacher, Bartolomeo Passarotti. However, Annibale introduced to these humble subjects an unprecedented directness and sympathy, an intensity of naturalistic observation (born of relentless study from live models), and a keen interest in the meticulous rendering of the optical effects of light in nature. When he transposed this same bold naturalism from genre scenes to his first major religious work, the *Crucifixion with Saints* of 1583 (church of Santa Maria della Carità, Bologna; fig. 2), there ensued

a public scandal. This powerful work is without elegance or artifice; if a few of the figures are awkward – Annibale was just 23-years-old when he painted it – the whole is powerful and deeply felt. The young artist's decision to paint the central image of Christian contemplation – Christ's sacrifice – with the rough simplicity that he had applied to the depiction of bean-eating peasants and to do so in an altarpiece destined for a public location, deeply offended the local art establishment and subjected the artist to vehement attack. According to his biographer Carlo Cesare Malvasia, so great was the outrage against Annibale that Ludovico sent him and Agostino on a study trip to Venice and Parma in order to get him out of town.

Furthermore, noted Malvasia, Ludovico had also come in for criticism from the art establishment for allowing his young cousin (and pupil) to stray so far from the path of decorum: 'It was all the more astonishing to those critics that Ludovico – who by dint of long experience was following a much more promising path, tempering the roughness of nature with a little more elegance and embellishment – could tolerate his cousin's careless and slapdash ways.' It may be that Ludovico subsequently decided to rein in Annibale, or that Annibale, his brother, and cousin all realized that if their newly established joint enterprise, the *Accademia dei Desiderosi* (popularly known as the 'Carracci Academy,' founded circa 1582) was to succeed in attracting pupils they would have to moderate their collective challenge to the established artistic orthodoxy. In any event, Annibale pulled back somewhat from the harsh naturalism of his first paintings, as Keith Christiansen has observed, introducing a sweetness and *sfumato* that reflected his admiration of Correggio and a brilliant, rich palette that he had discovered in

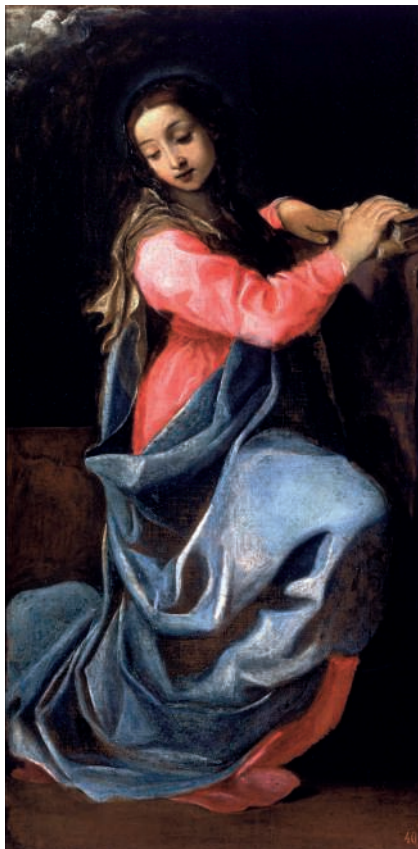


the paintings of Titian and Veronese. This influence is evident in Annibale's *Mystic Marriage of Saint Catherine* (fig. 2; sold in these Rooms 1 May 2019, lot 26) which appears to be directly inspired by Correggio's treatment of the subject.

It seems likely that the greater refinement and warmth of this *Annunciation* represents Annibale's response to the attacks he endured over the *Crucifixion*. Its composition does not overturn the acceptable canon for depictions of the event, and the painting displays a respectful sense of decorum toward its subject. The Virgin is appropriately beautiful, reticent and full of humility in the face of the great gift and burden that is being foretold; Gabriel gazes upon her with both joy and respect; the pretty faces and graceful poses of both figures seem to 'tame and correct nature,' qualities seen by Annibale's critics as essential to art and lacking in his earlier works.

It is generally agreed that the *Annunciation* dates from the 1580s. For Keith Christiansen, it comes soon after Annibale visited Venice and discovered Titian, around the moment when the three Carracci embarked on the collaborative frieze decorations for the Palazzo Fava; that is, around 1582-85 (verbal and written communication with the department, at the time of the 2013 sale). For Alessandro Brogi and David Steel, it looks like Annibale around 1587-88, after the artist's second Venetian visit; they compare it to the *Assumption of the Virgin* of 1587 in the Gemäldegalerie Alte Meister, Dresden and to the paired panels depicting the *Archangel Gabriel* and the *Virgin Annunciate* of 1588 in the Pinacoteca Nazionale, Bologna (figs. 4 and 5).

David Steel recognized the picture as by either Ludovico or Annibale Carracci in the 1970s, when he saw it in an old, black and white photograph and later, upon seeing fresh images in 2012, considered it to be the work of Annibale (written communication with the department, 2012). However, it was Gail Feigenbaum who first published it in 1984, and again in 1990, attributing it to Ludovico Carracci, and comparing it favorably to the *Holy Family with Saints and Donors*, Ludovico's famous altarpiece of 1591 now in the Pinacoteca Civica, Cento (*loc. cit.*). Daniele Benati sees Ludovico's enameled and 'closed' handling in the face and mantle of the Madonna, a milkeness he associates with Ludovico's manner, a slight irregularity in the features of the angel, and an abbreviation in the drapery of the Virgin that to his eye are more characteristic of Ludovico in 1587-88 than of Annibale; he compares it to Ludovico's *Conversion of Paul* and *Bargellini Madonna*, signed and dated 1588 (both Pinacoteca Nazionale, Bologna; written communication with the department, 2012). Alessandro Brogi was the first to publish the picture as by Annibale in 1994 and again in 2001, placing it immediately after the artist's 1587-88 trip to Venice and citing its 'profound and enthusiastic assimilation of the Venetian pictorial language' and noting especially its debt to Tintoretto as well as Titian (*loc. cit.*). For Brogi, the picture must be attributed to Annibale 'without a shadow of doubt' (1994), a sentiment he later reconfirmed: 'in my opinion there is, and I continue to see, an exuberance of form, of sentiment, of brushwork and of color, though restrained [trattenuta], that I can only explain as Annibale' (written communication with the department, 2012). Christiansen, who has examined the *Annunciation* in person once again in 2021, acknowledges the similarities between aspects of the painting and works by Ludovico ('most particularly the boneless hands and facial types'), but goes on to note that 'as soon as one passes to the treatment of light and the various ways it plays over surfaces, or the beautiful movement of the drapery, or – most importantly – the expressive character, which is all bloom and delicacy and a flush of innocent colloquy, one is in the world of Annibale.' (written communication with the department, 2012).



It was, of course, in the nature of the Carracci Academy in its early years that the three Carracci were teaching their radical new approach to painting, while working together and often interchangeably on projects, a period when, as Christiansen observes, 'the impetus often comes from Ludovico.' As titular head of the studio, commissions passed to Ludovico and he assigned them to whoever was then available and best suited to the project. Sometimes, as with the Fava frescoes, the three Carracci worked together, making it difficult to confidently distinguish their individual hands. Unfortunately, nothing thus far has turned up to document the attribution of the *Annunciation*: we do not know its earliest provenance or genesis, and no drawings for it seem to have survived. Nothing indicates with certainty its status as a gallery picture or a small altarpiece for domestic use; no records of missing versions of the subject by Annibale (or Ludovico) correspond to this particular composition. As a consequence, there is little to guide us in determining the attribution beyond connoisseurship. Here, however, the weight of evidence (and opinion) favors Annibale. The poetry of light enveloping the scene, the delicacy and tenderness of feeling conveyed by its fleet brushwork seem hallmarks of the young cousin. The public exhibition of the *Annunciation*, first in these Rooms at the time of the 2013 sale and later in the Musée Jacquemart-André, Paris in 2019, finally permitted this splendid painting to be recognized as one of Annibale Carracci's earliest and most moving masterpieces.

Our gratitude to Keith Christiansen for endorsing the attribution on the basis of firsthand inspection, and to Alessandro Brogi, Daniele Benati and David Steel for studying the painting from photographs and sharing with us their views.

LEFT ABOVE: fig. 4 Annibale Carracci, *The Archangel Gabriel*, Pinacoteca Nazionale, Bologna, © Alinari Archives / George Tatge / Art Resource, NY.

LEFT BELOW: fig. 5 Annibale Carracci, *The Virgin Annunciate*, Pinacoteca Nazionale, Bologna, © Alinari Archives / George Tatge / Art Resource, NY.



25

CIRCLE OF SEBASTIAN STOSKOPFF
(STRASBOURG 1596-1657 IDSTEIN)

A vanitas still life, with a loaf of bread and a skull on a ledge

oil on paper, laid down on panel

9¾ x 13 in. (24.8 x 33 cm.)

\$60,000-80,000

£44,000-58,000

€51,000-68,000

PROVENANCE:

Anonymous sale; Sotheby's, Monte Carlo, 12 May 1991, lot 288, as 'Circle of Philippe de Champaigne', where acquired by the present owner.

With its refined brushwork, austere composition, and subtle treatment of light and shadow, this powerful still life of a bread and skull was likely painted in France by an artist in the orbit of Sebastian Stoskopff. Born in Alsace, Stoskopff was brought up in the independent Protestant republic of Strasbourg. In 1615, after serving his apprenticeship in the studio of the miniaturist and engraver Friedrich Brentel the Elder, he became the pupil of the painter and architect Daniel Soreau (d. 1619) in Hanau, near Frankfurt-am-Main; after Soreau's death he was obliged to finish his master's paintings. He remained in Hanau until 1621 and there came

across examples from Flanders and the Netherlands of still-life painting, the genre to which he was to devote himself. In 1621 he went to Paris, remaining there until 1640 apart from a trip in 1629 to Venice, where he met his future biographer, the historian Joachim von Sandrart. Like other Protestant painters he frequented the Saint-Germain-des-Prés district of Paris and came into contact with the still life painters Lubin Baugin and Jacques Linard. In 1641 he settled in Strasbourg, where he was accepted (*reçu*) as a master. In the work of his maturity, much of it done for his patron, Graf Johann von Nassau-Idstein, Stoskopff began to employ more overtly moralizing themes. The *vanitas* subject matter of the present work was treated frequently by seventeenth-century French painters. The bread may have been intended to communicate Eucharistic allusions, which would have added extra urgency to the clear *memento mori* symbolism of the skull.



CORNEILLE DE LA HAYE, CALLED CORNEILLE DE LYON

(THE HAGUE 1500/10-1575 LYON)

Portrait of a lady, traditionally identified as Marie de Batarnay (1539-1595), half-length, wearing a black and grey dress with white fur sleeves and a black hood and veil

oil on panel

7 $\frac{1}{8}$ x 5 $\frac{3}{4}$ in. (19.4 x 14.7 cm.)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

PROVENANCE:

Hon. George Ives Irby (1802-1869), later 4th Baron Boston, Florence, 1836 (with his collector's label affixed to the reverse of the panel), no. 84, as Hans Holbein, and by descent to

George Irby, 6th Baron Boston (1860-1941), Hedsor Lodge, Buckinghamshire.

Marcus Kappel (1839-1919), Berlin, by 1910.

Anonymous sale; Christie's, London, 23 March 1973, lot 66, where acquired by

Dr. Gustav Rau (1922-2002), by whom bequeathed to

The Foundation of the German Committee for UNICEF; Sotheby's, London, 3 July 2013, lot 4, where acquired by the present owner.

LITERATURE:

W.C. Agee, *The Museum of Fine Arts Houston: A Guide to the Collection*, Houston, 1981, p. 46.

A. Dubois de Groer, *Corneille de la Haye dit Corneille de Lyon*, Paris, 1996, pp. 223-4, no. 142.

In 1910, this striking portrait was recorded in the prestigious collection of the Berlin banker and connoisseur, Marcus Kappel (1839-1919), listed alongside works by leading masters of the Dutch and Flemish schools of the seventeenth century, including Frans Hals, Rembrandt, Rubens and Sir Anthony van Dyck. The portrait was recorded as one of a group of four likenesses by Corneille de Lyon, with the three other works said to depict members of the noble de Batarnay family: René de Batarnay, Comte du Bouchage (1513-1587), his wife Isabelle of Savoy and their daughter Marie de Batarnay (1539-1595), later wife of Guillaume II, Vicomte de Joyeuse (1520/24-1592). The three portraits now form part of the collection of the Museum of Fine Arts, Houston, with other known versions of the portraits of René and Marie in the Metropolitan Museum of Art, New York and the Mayer van den Bergh Museum, Antwerp, respectively. The identity of the sitters as members of the Batarnay family, however, is disputed. Their identification relied in part on an anonymous sixteenth-century drawing, now in the Hermitage Museum, St. Peterburg, inscribed 'MONSIEVR DV BOVCHAGE', but this only superficially reproduced the features of Corneille's supposed portrait of René and serves only as tentative grounds for a sure identification. The costumes worn in the three portraits suggest a date around the second half of the 1530s which consequently suggests that it is highly unlikely that the portrait of the young woman (fig. 1) can be identified as Marie de Batarnay, since she was not born until 1539.

The present portrait seems to date to somewhat later in Corneille de Lyon's *oeuvre*. As noted by Dubois de Groer (*op.cit.*), the costume of the sitter in fact suggests a date closer to 1560. The sitter is elegantly dressed, wearing a black partlet over a grey gown. Her large trumpet sleeves are turned back to reveal their white fur lining and ornately figured black undersleeves below. The collar of her chemise, delicately embellished with fashionable black work embroidery is visible beneath the short standing collar. The precision of Corneille de Lyon's technique is masterfully displayed in the manner in which he has carefully constructed the sitter's features, using minute brushstrokes and subtle modulations of tone to build the structure and modelling of her face, exemplifying the subtler modulations of light and shadow which typified his later works, distinct from the somewhat sharper contrasts employed in the artist's earlier portraits. As has become so familiar within Corneille's *oeuvre*, the sitter is placed against a plain green background, over which the shadow of the picture's frame falls at the left.

Alongside Jean and François Clouet, Corneille de Lyon is considered one of the fathers of French portraiture. Netherlandish by birth, he was first recorded working in Lyon in 1533 where he swiftly rose to prominence. By the early 1540s, he had been named painter to the Dauphin who, on his ascension to the French throne as Henri II in 1547, named Corneille as 'painter and *valet de chambre* of the king'. With this elevated position at the French court, Corneille de Lyon became firmly established as a leading portrait painter of his day, patronized by leading aristocratic and noble families across France.



fig. 1 Corneille de Lyon, *Portrait of Marie de Batarnay(?)*, c. 1535-40, oil on panel, Museum of Fine Arts, Houston.



JACOB ADRIAENSZ. BACKER
(HARLINGEN 1608/09-1651 AMSTERDAM)

Portrait of a boy, with an axe, half-length, probably Jasper Lemmers (1640-1697)

signed in monogram 'JA B.' ('JA' linked, lower right)

oil on panel

28¼ x 23⅞ in. (71.5 x 60 cm.)

\$40,000-60,000

£29,000-43,000

€34,000-51,000

PROVENANCE:

Private collection, The Netherlands.

This beautifully preserved, newly discovered painting can be dated to the mid-1640s, a period in which Jacob Adriaensz. Backer had largely freed himself from the overtly Rembrandtesque qualities of his earlier work in favor of a more fashionable classicizing style. While Backer never studied under Rembrandt, he was nevertheless influenced by his work through his close association with artists like Govaert Flinck, with whom Backer relocated to Amsterdam in 1633 and who himself became a pupil of Rembrandt. Through Rembrandt's paintings of the late 1620s and early 1630s, Backer would have become familiar with the *tronie*, a new type of representation Rembrandt developed alongside Jan Lievens which combined aspects of portraiture and history painting but, unlike portraiture, did not require that the sitter be identifiable. Vestiges of Rembrandt's continued influence may be seen in Backer's use of studio props, including the hat with a feather in it, which also features in his *Young boy with a hat of circa 1640* (Museum Boijmans Van Beuningen, Rotterdam). Similarly, Rembrandt's penchant for the 'unfinished' can be detected in Backer's virtuoso handling of the boy's proper right hand, which is only summarily indicated with dead-coloring.



fig. 1 Jacob Adriaensz. Backer, *Portrait of a boy with an axe, half-length, probably Jasper Lemmers (1640-1697)*, Clement C. Moore Collection.

Much like that of his contemporaries, it can be difficult to distinguish between portraits and *tronies* in Backer's work. For example, Backer's *Shepherd with a flute* (Mauritshuis, The Hague) has generally been seen as a self-portrait, as have the allegorical representations of *Taste* (Gemäldegalerie, Berlin) and *Hearing* (Museum of Fine Arts, Budapest). In recent decades a related drawing for the present painting, now in the Clement C. Moore Collection, has come to light and may help to answer the question of whether or not the painting should be viewed as a portrait (fig. 1). Though the artist has changed the orientation of the boy's head in the final painting, there can be little doubt the two works are connected given the uncharacteristic addition of the axe, the shared posture from the neck down and the affinities between the boy's fleshy facial features in each. The *verso* of the drawing also includes an eighteenth-century inscription which provides a clue as to the young boy's identity: 'Jasije Lemmers / heft gemaakt het / gasthuys der gekken'. The specificity of this early inscription would suggest that it should be taken seriously.

When Jane Shoaf Turner published this inscription in 2012, she translated it as 'Jasije Lemmers had the insane asylum built' and tentatively identified the sitter as one Jacobus Lemmers (J.S. Turner, *Rembrandt's World: Dutch Drawings from the Clement C. Moore Collection*, exhibition catalogue, New York, 2012, p. 92, no. 37). In fact, the inscription references the little-known seventeenth-century playwright Jasper Lemmers, whose work includes *Het Gasthuis der Gekken* (The Insane Asylum), which was based on Charles de Beys' *L'Ospital des fous* (1634) and was first performed at the Amsterdam Schouwburg in 1688. Thus, the inscription might more successfully be translated as 'Jasper Lemmers wrote *The Insane Asylum*'.

Very little is known of Lemmers today, though he appears to have enjoyed a certain notoriety in his own time, for his image was included among the 346 portraits that comprised the contemporary painter Arnoud van Halen's *Panpoeticon Batavum*, 80 of which are today in the collection of the Rijksmuseum, Amsterdam. Jasper was baptized on 18 September 1640 in the Nieuwe Kerk, the second child of Jan Lemmers (b. 1612), who between 1638 and 1649 was one of the highest earning actors at the Amsterdam Schouwburg, and his wife Belijte van Haren (for more on Jan, see P.J. Blok and P.C. Molhuysen, *Nieuw Nederlandsch biografisch woordenboek*, V, Leiden, 1921, pp. 314-315). On 7 April 1668 Jasper married Eeuwouda Selhart, with whom he had at least four children, all of whom died young. At the time of his marriage, he was described as a 'maeckelaer' ('broker' or 'estate agent'), in which capacity he appears in several archival documents of the 1670s and 1680s. His familiarity with commercial affairs may even have given rise to his choice of theatrical subjects, with his farces *De boerekoopman* (1682) and *Het noodzakelijk Bedrog* (1694) both dealing with this theme. On 13 August 1689 Jasper, then widowed, married Machtelt Kamphuijsen, with whom he had had a child, Jan, out of wedlock the previous year. The couple would go on to have four more children before he passed away and was buried in the Nieuwe Zijds Chapel on 27 March 1697.

The young boy depicted here – presumably around the age of four or five – comports well with Jasper's own age at the time of the painting's creation. Not coincidentally, Backer also circulated in the artistic milieu of the Schouwburg – where he may well have come to know the child's father – around this time. For example, Jacob van Campen, the theater's architect, served as a witness to the baptism of Backer's niece in 1639. The following year Backer himself signed the marriage bans for the painter Steven Jansz. van Goor, who furnished the enormous painted landscapes that decorated the newly built Schouwburg.

We are grateful to Peter van den Brink for endorsing the attribution on the basis of photographs.



28

PHILIPS WOUWERMAN

(HAARLEM 1619-1668)

A stag hunt

signed with initials 'PHW' (lower left)

oil on panel

19 $\frac{1}{8}$ x 30 $\frac{3}{8}$ in. (48.5 x 78.5 cm.)

\$300,000-500,000

£220,000-360,000

€260,000-420,000

PROVENANCE:

Monsieur De Pile [Roger de Piles?], Paris; (probably) (*) his sale, Ford, London, 29-30 April 1742, lot 81 (70 gns. to the Prince of Wales).

Acquired in 1742 by [Jacques?] Rigaud for 1,500 livres on behalf of the following,

Augustus III, King of Poland and Elector of Saxony (1696-1763), Dresden.

Royal Picture Gallery, Dresden, and by whom sold to the following in 1927, with Galerie van Diemen, Berlin, where presumably acquired by the great-grandfather of the present owner.

Please note that the present work is being offered for sale pursuant to a settlement agreement between the current owner and the company Van Diemen & Co. The settlement agreement resolves the dispute over ownership of the work and title will pass to the successful bidder.

LITERATURE:

J.A. Riedel and C.F. Wenzel, *Catalogue des Tableaux de la Galerie Electorale à Dresde*, Dresden, 1765, p. 46, no. 244.

J.A. Riedel and C.F. Wenzel, *Verzeichnis der Gemälde in der Churfürstl. Gallerie in Dresden*, Leipzig, 1771, p. 47, no. 244.

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, I, London, 1829, pp. 201-202, no. 3, erroneously said to be on canvas and with measurements as 29 x 45 in.

F. Matthäi, *Verzeichnis der Königlich Sächsischen Gemälde-Galerie zu Dresden*, Dresden, 1835, p. 239, no. 1210.

Catalogue des Tableaux de la Galerie Royale de Dresde, Dresden, 1846, p. 188, no. 1680.

J. Hübner, *Catalogue de la Galerie Royale de Dresde*, Dresden, 1856, p. 266, no. 1305; 1862, p. 311, no. 1332; 1872, p. 260, no. 1261; 1880, p. 294, no. 1437.

K. Woermann, *Katalog der Königlichen Gemäldegalerie zu Dresden*, Dresden, 1887, p. 155, no. 1414; 1892, p. 154, no. 1414; 1902, p. 457, no. 1414; 1905, p. 454, no. 1414.

C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century*, II, London, 1909, p. 445, no. 619.

H. Posse and K. Woermann, *Catalogue of the pictures in the Royal Gallery at Dresden*, Dresden, 1912, p. 156, no. 1414.

H. Posse, *Katalog der Staatlichen Gemäldegalerie zu Dresden*, Dresden, 1920 p. 153, no. 1414.

Katalog der Staatlichen Gemäldegalerie zu Dresden, Dresden, 1927, p. 152, no. 1414.

U. Thieme and F. Becker, eds., *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, XXXVI, Leipzig, 1947, p. 266.

F. Simpson, 'Dutch Paintings in England before 1760', *The Burlington Magazine*, XCV, 1953, p. 42.

B. Schumacher, *Philips Wouwerman (1619-1668): The Horse Painter of the Golden Age*, Doornspijk, 2006, I, pp. 233-234, no. A160; II, plate 151.

(Probably) F. Vivian, *A Life of Frederick, Prince of Wales, 1707-1751: A Connoisseur of the Arts*, Lewiston, 2006, p. 296.

ENGRAVED:

J.-P. Le Bas (1707-1783), 1739

J. Rigaud (1680-1754)

This painting, which was known to Birgit Schumacher only through an old photograph at the time of her 2006 catalogue raisonné, has been in the possession of the same family for nearly a century. It is a superlative example of Wouwerman's art which Schumacher dates to circa 1648/49, a period of enormous transformation which saw the development of the artist's distinctly individual approach to landscape painting. While Wouwerman still drew inspiration from other Haarlem artists, including Pieter van Laer and Isack van Ostade, by the late 1640s he developed into an outstanding painter of horses. Such intensely naturalistic qualities cannot be found in the works of his contemporaries. In the present painting, Wouwerman conveyed his abilities by depicting the horses in complicated positions like that of the foreshortened dark horse seen from behind in the painting's central foreground.



The period also saw Wouwerman increasingly abandon his earlier preference for a diagonal compositional scheme in favor of horizontally structured compositions arranged parallel to the picture plane which better integrate the complex, often intersecting, figural groups within the landscape. Concurrent with this, Wouwerman eschewed the darker tonalities of his earlier works in favor of brighter, sunlit atmospheric effects that anticipate his paintings of the 1650s.

A NOTE ABOUT THE PROVENANCE

The painting's early provenance testifies to the appeal of Wouwerman's works among eighteenth-century connoisseurs. In 1829, John Smith first associated the painting with a stag hunt that featured in the 1722 sale of the collection of the Rotterdam merchant Jacques Meijers (*loc. cit.*). While both Cornelis Hofstede de Groot and Schumacher accepted Smith's provenance (*loc. cit.*), it now appears unlikely for two reasons. Firstly, a handwritten manuscript of Meijers' sale indicates his painting measured 'h: 2: v: 5 d; b: 3: v: 4: d.:' larger than the present work. Secondly, thanks to the 1739 engraving by Jacques-Philippe Le Bas, we know the painting belonged to one Monsieur De Pile. It has generally been agreed that this 'De Pile' was none other than the art critic, artist and diplomat Roger de Piles (1635-1709), whose seven-volume *L'Abrégé de la vie des peintres* (Paris, 1699) influenced French taste at the dawn of the eighteenth century. Provided the identification of 'De Pile' is accurate, the painting cannot have been the one sold from Meijers' collection.

The title page to the 1742 De Pile catalogue indicates the collection was 'Brought from Paris by Mr. Geminiani,' probably the composer Francesco Saverio Geminiani (1687-1762). Among the 83 lots were two paintings by Wouwerman, one of which was described as 'A Stag-hunting' and the other simply as 'Its Companion'. Whether this painting is the stag hunt that featured in the 1742 sale or was sold separately before the sale cannot be stated with certainty. At the 1742 sale, the pair of Wouwermans were acquired by Frederick, Prince of Wales (1707-1751), the first for 70 guineas and the second for 105 guineas. If our painting is indeed the stag hunt in the 1742 sale, Frederick must have sold the painting the same year he acquired it to Augustus III through one 'Rigaud,' presumably Jacques Rigaud, by whom an engraving after the painting is known. The 1500 livres Augustus III paid for the painting was among the highest prices for a work by Wouwerman in the period.

With some sixty paintings by Wouwerman, the Saxon Elector's collection came to be the most significant assemblage of the artist's work. Perhaps on account of this, in the early decades of the twentieth century the museum embarked upon a deaccession campaign that culled nearly half of these works from the collection. The present painting was one of four works - including paintings by Frans van Mieris, Meindert Hobbema and another Wouwerman - the museum earmarked for sale to the Berlin-based Galerie van Diemen as partial payment for its acquisition of Giovanni Battista Tiepolo's *The Triumph of Amphitrite* in 1927.





MARTEN VAN CLEVE I
(ANTWERP 1524-1581)

The Massacre of the Innocents

oil on panel

28¾ x 42¼ in. (72 x 107 cm.)

\$150,000-250,000

£110,000-180,000

€130,000-210,000

Marten van Cleve has long been regarded as one of the leading Flemish artists of his generation. His interests lay primarily in depicting scenes from contemporary life, such as peasant weddings, dances and *kermesses*, subjects that were much indebted to the work of his contemporary Pieter Bruegel the Elder. Far from simply copying works by Bruegel, van Cleve devised his own subjects and compositions, which were highly successful, and in turn influenced the work of Brueghel the Younger. Numerous details in this painting, particularly the characterization of many of the faces, show striking stylistic affinities with the hand of Brueghel the Younger, highlighting the impact that van Cleve played on his early artistic development.

This composition relates closely to Pieter Bruegel the Elder's rendition of the same subject at Hampton Court (Royal Collection Trust), as well as to a signed drawing by van Cleve, now in the Kunstsammlung der Georg-August-Universität Göttingen, which is thought to copy a lost composition by Pieter the Elder. The scene, drawn from Matthew 2:16-18, depicts soldiers carrying out the command of King Herod, who ordered that all male children in Bethlehem under the age of two should be slain, after hearing from the wise men of the birth of Jesus. Instead of locating this biblical scene within a historical setting, however, the atrocities take place in a contemporary Flemish village. This has often been interpreted as containing a political subtext, as a condemnation of the excesses of Hapsburg soldiers in the war-torn Low Countries during the second half of the sixteenth century: the Roman soldiers representing the Spanish army and German mercenaries employed by Phillip II of Spain to regain

control over his rebelling provinces. Indeed, in its original appearance (subsequently altered) the man leading a troop of armored knights in the Hampton Court picture had the distinctive drooping eyes and long beard of the Duke of Alva, governor of the Spanish Netherlands from 1567-73, while the standard held by one of the soldiers (overpainted) originally displayed five gold crosses on a white ground. These were the arms of Jerusalem which were at times employed as an emblem of Philip II of Spain.

The present painting was unknown to Klaus Ertz at the time of his 2014 van Cleve catalogue raisonné, where he identified five autograph versions of this composition (K. Ertz, *Marten van Cleve, 1524-1581: Kritischer Katalog der Gemälde und Zeichnungen*, Lingen, 2014, pp. 133-134, nos. 1-5). A sixth came to light shortly after his catalogue went to press (sold, Christie's, London, 8 July 2014, lot 14). As is typical of the artist's approach, each painting exhibits notable differences in scale, coloring and composition. Among the most readily apparent are the placement of the child viewed face-down – at lower right in this painting but at lower left in the example sold at Christie's in 2014 – and the color of the rider's cloak in the central right midground – red here but gray or brown in other versions.

We are grateful to Dr. Klaus Ertz for endorsing an attribution to Marten van Cleve on the basis of photographs and for suggesting an execution date in the early 1560s, making it one of the earliest extant winter landscapes in Flemish painting. A copy of his certificate, dated 17 June 2021, will accompany this lot.



PROPERTY OF A DISTINGUISHED NEW YORK PRIVATE COLLECTOR

30

JAN COSSIERS

(ANTWERP 1600-1671)

Allegory of the Five Senses

oil on canvas

44½ x 61¼ in. (113 x 155.5 cm.)

\$600,000-800,000

£440,000-580,000

€510,000-680,000

PROVENANCE:

Anonymous sale; Christie's, London, 13 March 1987, lot 106, where acquired by the following,

with Richard Green, London, from whom acquired by the present owner in January 1995.

EXHIBITED:

Boston, Museum of Fine Arts and Toledo, Toledo Museum of Art, *The Age of Rubens*, 22 September 1993-24 April 1994, no. 62.





fig. 1 Jan Cossiers, *The Parable of the Prodigal Son*, sold Sotheby's, London, 3 December 2014, lot 31.

This little-known and beautifully preserved painting has been out of public view since its inclusion in Peter Sutton's seminal exhibition *The Age of Rubens*, staged at the Museum of Fine Arts, Boston, and Toledo Museum of Art in 1993-1994. Only infrequently did Cossiers achieve the technical brilliance and subtle color harmonies evident in this work, which may rightly be considered the artist's masterpiece.

Three elegantly dressed figures are seated around a table laid with a damask tablecloth and *puntschotel* brimming with sweetmeats, while an amorous young couple cavort in the background and a coquettish curly-haired blonde woman pulls away a crimson red curtain to reveal a verdant landscape beyond. Each represents one of the Five Senses. The young woman in red and green seen grasping an earthenware jug with her left hand and delicately raising a glass of white wine to her lips with her right, her eyes all-the-while transfixed upon the viewer, represents the sense of Taste. At right, a second woman raises a carnation – presumably one of the many flowers strewn across her lap – to her nose to signify the sense of Smell. Hearing is embodied by the man strumming his lute in the left foreground, while the embracing couple in the right background symbolize Touch. Finally, the standing woman who watches and gesticulates toward the scene before her represents Sight.

On account of the figures' dress, in the catalogue to the 1993-1994 exhibition Betsy Wieseman proposed a date in the 1640s (*loc. cit.*). The recent rediscovery of Cossier's compositionally similar *Parable of the Prodigal Son* (fig. 1; sold Sotheby's, London, 3 December 2014, lot 31),

which has likewise been dated to the late 1630s or early 1640s, adds further credence to the dating of this painting. Having first trained under his father, Anton Cossiers, and then Cornelis de Vos, Cossiers relocated to Aix-en-Provence to work with Abraham de Vries. He is next documented in Rome in October 1624. Upon his return to Antwerp in 1627, Cossiers, who had then come to the attention of Sir Peter Paul Rubens, appears to have specialized in genre subjects. The dramatic play of light and shadow in these works, seen here to its fullest in the man's hat silhouetted against the hazy afternoon sky, likely suggests the enduring influence of the Caravaggesque paintings Cossiers encountered in Italy.

Cossiers represented the Five Senses in a similar format on at least one further occasion, a work that last appeared at Christie's, London, 29 January 1954, lot 150. A third, somewhat more Caravaggesque, depiction of this subject and traditionally given to Cossiers is in the collection of the Muzeum Narodowe w Poznaniu, Poznań. A now-disbursed series of the senses depicted individually is also known. Two paintings from the series are today in a Russian private collection, while a third, depicting *Taste*, was recently on the European art market.

The present composition appears to have enjoyed a high degree of popularity early in its history, as a number of copies are known. A variant lacking the background couple is today in the collection of the Museo Nacional de Bellas Artes de la Habana, Havana. A second example, then given to an artist in the circle of Cornelis de Vos, was sold Phillips, Bayswater, 29 October 2001, lot 133, while a third appeared Ader-Picard-Tajan, Paris, 12 December 1982, lot 109.



PROPERTY FROM THE ESTATE OF THEODORE COHN

31

JACOB VAN RUISDAEL
(HAARLEM 1628/29-1682 AMSTERDAM)

A wooded landscape with cottages and a figure and dogs on a dirt path

signed 'JvRuisdael' ('JvR' linked, lower right)

oil on panel

20 $\frac{1}{8}$ x 26 $\frac{3}{8}$ in. (51 x 67.8 cm.)

\$80,000-120,000

£58,000-87,000
€68,000-100,000

PROVENANCE:

with Newhouse Galleries, New York, where acquired by the father of the present owner in the 1930s.

Perhaps more than anything else, Jacob van Ruisdael's reputation as the greatest of all Dutch landscapes rests on his depictions of woods and forests, works that Seymour Slive suggests confirm 'his creative urge was highly independent' (S. Slive, *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings and Etchings*, New Haven and London, 2001, p. 249). Though his earliest examples of forest scenes date to the second half of the 1640s and assimilate developments by Cornelis Vroom, by the early 1650s he increasingly asserted his unique approach to the local topography. Gone are the opaque, cramped compositions; in their stead, Ruisdael introduced sharp light accents that help to differentiate the various elements of his complex arrangements.

As here, the forest landscapes of the early 1650s typically feature a diagonal arrangement of a dense grove of trees flanked by a dirt path which in turn opens onto a distant, light-filled vista. Despite its execution on a smaller scale, the present painting can be compared with Ruisdael's *Great oak*, which is dated 1652 and is today in the collection of the Los Angeles County Museum of Art. Both paintings retain the familiar *repossoir* of a fallen tree trunk, already found in Ruisdael's paintings of the 1640s, but their heightened, almost heroic appeal is emphasized by the stately oaks that stand out in the center of both compositions.

This unpublished painting avoided the attention of all modern commentators, having remained in the same family's possession since the 1930s. We are grateful to Peter C. Sutton and Frits Duparc for independently endorsing the attribution to Ruisdael and for suggesting a date of *circa* 1652 on the basis of images.





PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

32

RACHEL RUYSCH
(THE HAGUE 1664-1750 AMSTERDAM)

*Peaches, grapes and plums with a dragonfly, snail, caterpillar,
butterfly and other insects on a stone ledge*

signed and dated 'R.R. 1683' (lower right, on the ledge)

oil on canvas, laid down on panel

20 $\frac{7}{8}$ x 16 $\frac{5}{8}$ in. (53 x 42.2 cm.)

\$80,000-120,000

£58,000-87,000

€68,000-100,000

PROVENANCE:

with David Koetser, Zurich and New York, by 1993.

Anonymous sale; Christie's, New York, 12 January 1996, lot 96, where acquired after the sale by,

The Hascoe Family Collection; Christie's, New York, 3 June 2014, lot 35, where acquired by the present owner.

EXHIBITED:

Greenwich, CT, Bruce Museum, *Pleasures of Collecting: Part I, Renaissance to Impressionist Masterpieces*, 21 September 2002-5 January 2003.

Greenwich, CT, Bruce Museum, *Old Master Paintings from the Hascoe Collection*, 2 April-29 May 2005, no. 12.

LITERATURE:

M. Berardi, 'Science into Art': *Rachel Ruysch's Early Development as a Still Life Painter*, Ph.D. dissertation, 1998, pp. 219, 221, 385, plate 15.

Rachel Ruysch is generally regarded as the greatest woman painter of the Dutch Golden Age and one of the most celebrated woman still life painters of all time, a subject matter she seemed destined to treat from a young age. Her father was a professor of anatomy and botany as well as an amateur painter in Amsterdam, while her mother was the daughter of the acclaimed painter and architect Pieter Post. At the age of fifteen, she entered the studio of the still life painter Willem van Aelst, staying

with him until his death in 1683. Unlike her illustrious predecessor, Judith Leyster, who largely gave up painting following her marriage to Jan Miense Molenaer, Ruysch's artistic production continued apace following her marriage to the portrait painter Juriaen Pool in 1693, with whom she had ten children. The couple served as court painters to Johann Wilhelm II, Elector Palatinate, in Düsseldorf between 1708 and 1713. Upon the Elector's death, the couple returned to Amsterdam, where Ruysch continued to work until at least 1747, the year of her last dated painting.

This remarkably early painting, which was evidently unknown to both John Smith and Cornelis Hofstede de Groot, was painted the year Ruysch departed van Aelst's studio and established herself as an independent master. Like van Aelst, who had engaged in the production of fruit still lifes since the 1640s, in this painting Ruysch proves herself a keen observer of nature, meticulously depicting the various textures of the green and red grapes, peaches, plums and insects atop a stone ledge. As Marianne Berardi discussed in her dissertation, the painting belongs to a small group of works painted in the early 1680s that confirm the continued influence of her master. Berardi (*loc. cit.*) considered the present painting the second earliest of the group, after only the *Fruit piece with oysters and grapes* in the Musée Granet, Aix-en-Provence; however, in his entry to the 2005 exhibition of paintings from the Hascoe Collection, Peter C. Sutton pointed to a sixth, similarly conceived painting of flowers, dated 1682 (sold Christie's, London, 29 June 1979, lot 41).



33

GIJSBRECHT LEYTENS

(ANTWERP 1586-1657 OR EARLIER)

A winter landscape with villagers on a path

oil on panel

18 $\frac{7}{8}$ x 29 $\frac{1}{8}$ in. (48 x 74 cm.)

\$120,000-180,000

£87,000-130,000

€110,000-150,000

PROVENANCE:

Anonymous sale; Drouot-Estimations, Paris, 13 June 2014, lot 28, where acquired by the present owner.

In 1942, P.F.J.J. Reelick tentatively proposed the name of Gijsbrecht Leytens as the artist responsible for a group of similarly conceived winter landscapes produced in Antwerp in the first half of the seventeenth century that were previously assembled under the placeholder name 'Master of the Winter Landscapes' (P.F.J.J. Reelick, 'Bijdrage tot Identificatie van den Meester der Winterlandschappen (G. Leytens?'; *Oud Holland*, LIX, 1942, pp. 74-79). More than four decades later, Ursula Härting presented incontrovertible proof when she published a fully signed painting by the artist (U. Härting, 'Der Meister der Winterlandschaften, der Maler Gysbrecht Leytens', *Die Kunst*, I, 1988, p. 27).

Leytens, who appears to have resided in Antwerp his entire life, was apprenticed in 1598 to the painter and dealer Jacques Vrolyck. He is recorded as a master in the city's Guild of Saint Luke in 1611 and by 1617 was sufficiently successful to have a number of pupils working under him. Archival documents indicate that he was still alive in 1642 but by 1657 he was described as 'wijlen' (deceased). Contemporary inventories indicate that Leytens frequently collaborated with artists like Frans Francken II and Sebastiaen Vrancx, who would have provided the figures in some of his compositions. In addition to winter landscapes, Leytens is documented as having painted six marine paintings (now lost) and at least one non-winter landscape (Herzog-Anton-Ulrich-Museum, Brunswick).

In several instances Leytens largely reused details in his compositions. A highly comparable deeply receding tree-lined landscape features in a painting of similar scale sold Christie's, London, 3 December 2008, lot 150.





PROPERTY OF A PRIVATE COLLECTOR, BELGIUM

34

LUCAS CRANACH II

(WITTENBERG 1515-1586 WEIMAR)

Saint Paul

signed with the artist's serpent device and dated '1547' (lower right)

oil on panel

8 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in. (20.7 x 14.9 cm.)

\$300,000-500,000

£220,000-360,000

€260,000-420,000

PROVENANCE:

Marquesa Margaret Rockefeller de Larrain; Sotheby's, New York, 8 January 1981, lot 105, as 'Lucas Cranach I'.

The Ian Woodner Family Collection; Christie's, New York, 25 May 1999, lot 113, where acquired by the previous owner, and by whom sold, Anonymous sale; Christie's, London, 9 July 2015, lot 32, where acquired by the present owner.

Long recognized as one of Lucas Cranach the Younger's finest religious works, this beautifully preserved, richly colored and intimately sized panel was likely intended for private devotion and, due to its subject, would have held special significance to Martin Luther and his followers. Cranach portrays the Apostle Paul, identifiable by the sword of his martyrdom, seated at a stone lectern in the act of writing his Epistles. Crisp, confident lines delineate the saint's body, while finer, more calligraphic strokes define the saint's curly hair and beard, reflecting the graphic technique the artist developed working within his father's studio. The room is completely devoid of decoration, save for the pale mortar between the wall's stones, elegantly created by Cranach's wandering brush. This sobriety is complemented by the fanciful landscape seen through the window. Surmounted by a fortress, the rocky mountain appears to spring forth from the ground, accented with luscious bursts of greenery typical of those painted by the artists of the so-called Danube School. Notably, the present panel is the only known treatment of this subject by Lucas Cranach the Younger who, in line with his father's practice, would commonly produce multiple variants of his religious compositions.

In formulating this composition, Cranach drew upon a well-established artistic convention of representing saints in their studies, in the act of writing. The artist would have frequently encountered these images in illuminated manuscripts and Books of Hours, where miniatures of the Evangelists would frequently introduce their corresponding Gospels. Cranach likely also took inspiration from the numerous depictions of Saint Jerome in his study, which painters and printmakers produced in the Netherlands and Germany throughout the fifteenth and sixteenth centuries. The composition of the extraordinary *Saint Jerome in his study* of circa 1435, attributed to an artist in the workshop of Jan van Eyck (Detroit Institute of Arts), for instance, is remarkably close to

that used by Cranach, while a more contemporary source was surely Albrecht Dürer's 1514 woodcut of *Saint Jerome in his study*. In fact, Lucas Cranach and his workshop had already explored this imagery at length, just six years before the present work was completed, in the form of a group of woodcuts produced for Martin Luther's German Bible (published by Nicolas Wolrab in 1541). The woodcut of Saint Paul at his desk that introduces Paul's Epistles to the Romans therein, in particular, is strikingly similar to the present painting, both in terms of its style and composition.

Saint Paul's writings were of fundamental importance to Martin Luther for his formulation of the doctrine of *Sola Fide* or justification through faith alone, as set forth in his Commentary on St. Paul's Epistle to the Galatians (published in 1535, but based on lectures given as early as 1519; see J. Dillenberger, *Images and Relics: Theological Perceptions and Visual Images in Sixteenth-Century Europe*, Oxford, 1999, p. 96). In the tract, the German reformer asserted that Christian salvation is not dependent on human actions, i.e., 'good works', but rather on undeserved divine Grace freely given by God. Charity, penance, purchasing of indulgences or any mortal acts are ultimately ineffectual: mankind's sole path to heaven is through faith and God's grace. In Luther's words: "By faith alone can we become righteous, for faith invests us with the sinlessness of Christ. The more fully we believe this, the fuller will be our joy." (M. Luther, *Commentary on St. Paul's Epistle to the Galatians*, trans. T. Graebner, Grand Rapids, 1941, chapter 1, verse 13; see also B. Noble, *Lucas Cranach the Elder: Art and Devotion of the German Reformation*, p. 35 ff.). Accordingly, the subject of Paul writing his Epistles would have been particularly appealing to members of Luther's close circle, from whom the commission for the present work likely came.

The attribution of the present work to Lucas Cranach the Younger was endorsed by Ludwig Meyer, who compared it to the painter's *Sermon of Saint John the Baptist*, dated 1543 (Dresden, Gemäldegalerie); *The Altar of the Reformation* in the town church of Wittenberg, dated on the altar frame 1547; an *Allegory of the Virtues*, dated 1548 (Vienna, Kunsthistorisches Museum); and two versions of *A Reclining Water Nymph*, in the Hessisches Landesmuseum, Kassel, and the Lehman Collection, the Metropolitan Museum of Art, New York (M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, 1978, nos. 403A and 403B).



PROPERTY OF A IMPORTANT PRIVATE COLLECTOR

35

ROELANDT SAVERY
(KORTRIJK 1576-1639 UTRECHT)

The Animals Leaving Noah's Ark

signed and dated 'ROELANDT / .SAVERY.FE / .1619.' (lower right, on the rock)

oil on panel

22 x 39½ in. (55.9 x 100.4 cm.)

\$800,000-1,500,000

£580,000-1,100,000

€680,000-1,300,000

PROVENANCE:

Private collection, France, since at least the late 19th century; Hôtel Drouot [Madame de Cagny], Paris, 3 December 1990, lot 72.

Franco Cesari, Paris; his sale, Sotheby's, Paris, 29 June 2004, lot 32, where acquired by the present owner.

LITERATURE:

K.J.Müllenmeister, *Roelandt Savery: Neues und Ergänzungen zum Oeuvreverzeichnis*, Freren, 1991, p. 39, no. 239A, fig. 12, illustrated, as dated '1610(?)' and with erroneous provenance given.

Connaissance des Arts, no. 467, January 1991, p. 115, fig. 2.

Though born in the Southern Netherlands, Roelandt Savery belonged to a generation of artists who, out of economic or religious necessity, moved north in the final two decades of the sixteenth century. With his parents, Roelandt settled in Haarlem around 1585. The family relocated to Amsterdam by 1591 and Roelandt remained there until 1602, when he was called by Emperor Rudolf II to his court in Prague. The stimulating artistic environment –Savery bumped shoulders with the

painters Bartholomeus Spranger and Hans von Aachen, the silversmith Paulus van Vianen and the sculptor Adriaen de Vries and had access to the greatest *Kunst-* and *Wunderkammer* of the day – left an indelible impression on the young artist. At the Emperor's behest, Rudolf travelled to Tyrol in 1606 to draw its sublime, mountainous terrain. In Prague, Rudolf's menageries provided ready access to the exotic animals which would become Savery's stock-in-trade for the remainder of his career.

Few subjects engaged Savery's attention more than the Biblical story of Noah's ark (Genesis 6-9). Müllenmeister lists no fewer than a dozen paintings related to this theme (see K.J. Müllenmeister, *Roelandt Savery*, Freren, 1988, nos. 243, 244, 246, 247, 250, 251, 254, 256 and 258; see, too, Müllenmeister, *op. cit.*, no. 239, 239A, 251A). Much like his depictions of *Orpheus Charming the Animals* and *Paradise* landscapes, the subject offered the artist free reign to produce seemingly endless combinations of animals depicted in verdant, tree-filled landscapes. Savery appears to have alighted on the inherent possibilities of the Orpheus theme relatively early in his career, with the earliest extant dated example being the painting of 1610 in the Städel Museum, Frankfurt-am-Main. However,





fig. 1 Roelandt Savery, *Paradise landscape*, Národní Muzeum, Prague.



both Noah's ark (including the associated subject of the Deluge) and the Paradise landscapes are only to be found in Savery's *oeuvre* of 1618 on. It was in this year that Savery moved from Amsterdam to Utrecht, and one may reasonably surmise that such religious subjects may have found greater currency in the city's distinctly Catholic milieu.

A number of the animals that feature in this painting recur in other works by the artist, confirming the degree to which he built up his compositions from drawn studies, many of which must have been produced while Savery was employed by Rudolf in Prague. Both the horse at lower right and the pair of leopards in this painting appear in other works, including the *Paradise landscape* of 1618 in the Národní Muzeum, Prague (fig. 1). The leopards recur again in a painting of *Orpheus Charming the Animals* which was last in the Hammer collection, Stockholm (see Müllenmeister, *op. cit.*, 1988, no. 221). Similarly, the reclining stag with his head inclined toward the viewer in the painting's central middle ground features at lower left in a painting of 1612, formerly with Nystad in The Hague (see Müllenmeister, *op. cit.*, 1988, no. 65).

The present painting is rightly regarded as one of Savery's finest landscapes. As Müllenmeister observed, the painting set a world record price for the artist at the time of its 1990 sale (*loc. cit.*). Upon its last appearance on the market in 2004, it again achieved a record price at auction for any landscape by the artist.

A NOTE ON THE PROVENANCE

Müllenmeister confused the earlier provenance of this painting when he published it in the 1991 supplement to his catalogue raisonné. According to him, the painting was with Kunsthandel P. de Boer in Amsterdam in 1931 and later found itself with Hans Bamman in Düsseldorf (*loc. cit.*). However, a note in the *Connaissance des Arts* from January 1991 following the painting's sale a month earlier informs that it had been in the same French private collection from which it was consigned for more than a century (*loc. cit.*).

Recent research into the painting's earlier provenance confirms that it cannot be connected with any of the paintings by Savery then known to have been with Kunsthandel P. de Boer. Only two paintings by him appear in the gallery's records for that period, one of a landscape with a sea measuring 38 x 53 cm (see Amsterdam, Kunsthandel P. de Boer, *Tentoonstelling van werken van Joost de Momper: eenige voorloppers en tijdgenooten*, 6 December 1930-15 January 1931, no. 100) and another landscape with animals measuring 55 x 90.5 cm, which was subsequently sold to 'Schubert'. The latter work may well be synonymous with a painting of similar subject published by Müllenmeister which was latterly in the Schubert collection and whose dimensions closely conform to those given for the one with the Amsterdam dealer (see Müllenmeister, *op. cit.*, 1991, no. 239).



36

PETER SNIJERS

(ANTWERP 1681-1752)

A jug, a cabbage and carrots on a ledge; and Artichokes, apples and melons on a ledge

the first: signed 'P. Snijers' (on the jug); the second: signed 'P. Snijers' (lower center)

oil on copper

5¼ x 6⅞ in. (13.1 x 17.3 cm.), each

\$80,000-120,000

£58,000-87,000
€68,000-100,000

Peter Snijers studied painting under Alexander van Bredael. He was accepted as a master in the Brussels guild in 1705 and in the Antwerp guild in 1707. Snijers is best known for his still lifes, in which he enjoyed artistic experimentation, never repeating the same composition twice (A. van der Willigen and F. Meijer, *A Dictionary of Dutch and Flemish Still-life Painters Working in Oils, 1525-1725*, Leiden, 2003, p. 185).

We are grateful to Dr. Fred G. Meijer for endorsing the attribution on the basis of photographs.



37

STUDIO OF SIR PETER PAUL RUBENS (SIEGEN 1577-1640 ANTWERP)

The Devotion of Artemisia

with signature 'P. P. RUBENS. / F. E.' (lower left)

oil on panel

38 x 49½ in. (96.5 x 126 cm.)

\$300,000-500,000

£220,000-360,000

€260,000-420,000

PROVENANCE:

Sidney Corning Eastman (1850-1930), Chicago, and by whom gifted to the present owner in 1928.

LITERATURE:

E. Henschel-Simon, *Die Gemälde und Skulpturen in der Bildergalerie von Sansoucci*, Berlin, 1930, p. 29, under no. 94.

G. Eckardt, *Die Bildergalerie in Sansoucci*, Potsdam, 1975, p. 59.

E. McGrath, *Corpus Rubenianum Ludwig Burchard: Part XIII: Subjects from History*, London, 1997, I, fig. 53; II, p. 74, no. 13.2, erroneously said to be on 'canvas'.

Though at times erroneously described as a depiction of Sophonisba drinking the poison sent to her by her husband Masinissa, modern scholars have rightly identified this composition as one of Artemisia devotedly drinking the ashes of her deceased husband Mausolus. Mausolus was the powerful satrap of Caria, in Asia Minor, from circa 395 B.C. until his death in 353 B.C. He was succeeded by his wife, Artemisia, who erected a huge monument to his memory in the capital city of Halicarnassus, one of the seven wonders of the ancient world. Such was its fame that the term Mausoleum became eponymous with all

subsequent elaborate sepulchral monuments. Artemisia is said to have been so distraught at her husband's passing that she mixed his ashes with water and drank them, thereby making herself a living tomb.

Rubens conceived of his ancient subject through a mixture of generalized oriental types and, at times, an almost archaeological specificity. Elizabeth McGrath recognized similarities between Rubens' depiction of Artemisia in her black veil and high-wasted dress and a portrait in André Thevet's *Les vrais portraits et vies des hommes illustres* (Paris, 1584), which the author claimed was taken from an ancient coin but which is now believed to be, in all likelihood, a Renaissance forgery (*op. cit.*, p. 76). And, as was typical of Rubens' activities, a number of the characters who feature in this composition are known in other paintings of the period. The boy emptying the spoonful of ashes is also seen as Saint John the Evangelist in Rubens' *Christ's Charge to Peter* (Wallace Collection, London) and the *Dead Christ mourned* (Kunsthistorisches Museum, Vienna). The two female figures at left are similarly used, albeit with differences in the inclinations of the heads, in Rubens' *Head of Cyrus Brought to Queen Tomyris of circa 1622-23* (Museum of Fine Arts, Boston).

The present painting is one of at least three extant versions of this subject by Rubens and/or his studio, the prime version of which has traditionally been regarded as the fragmentary panel at Sanssouci in Potsdam. However, the attribution of that painting to Rubens has been questioned by several scholars, including Max Rooses (1892); Willem von Bode and Max Friedländer (1906); Rudolf Oldenbourg and Gustav Glück (1922); and, most recently, McGrath, who notes that 'the Potsdam painting at least must, I believe, have been executed under the master's close supervision' but that 'there is surely a significant amount of studio participation' (*op. cit.*, p. 77). In addition to the present painting, a second studio variant, on canvas, is in the collection of the Duke of Alba at Palacio de Liria, Madrid (see E. McGrath, *op. cit.*, p. 73, no. 13.1). Further, presumably later, versions on canvas have been on the art market in recent decades (see McGrath, *op. cit.*, p. 74, nos. 13.3 and 13.4).

At the time of publication, the present painting was only known to McGrath from an old black-and-white photograph in the Witt Library, The Courtauld (fig. 1). On account of the poor photograph, McGrath erroneously catalogued the painting as being on 'canvas' with the further observation that 'the man farthest to the right is curly-haired rather than balding' as in the studio version in Madrid (*op. cit.*, p. 74). A conservation treatment undertaken in 2001 revealed the man's hair to be a later addition and it was subsequently removed.

Oldenbourg and most subsequent scholars have dated Rubens' composition to circa 1612, though Justus Müller Hofstede and, following him, McGrath favor a somewhat later dating of circa 1615-16 (*op. cit.*, p. 77). In 2004, the present panel was examined dendrochronologically by Dr. Peter Klein (report available upon request). Dr. Klein observed that the panel's four horizontal boards are from either western Germany or the Lowlands, with the latest heartwood ring dating to 1591. Under the assumption of a median of seventeen sapwood rings and two years for seasoning, the panel could plausibly have been available for use in Rubens' studio from 1610 on.



The present lot before treatment, Witt Library, The Courtauld Institute of Art, London.



PIETER BOUT
 (BRUSSELS 1640/5-1689)
 AND HENDRICK DE MEIJER
 (ROTTERDAM C. 1620-C. 1689)

The visit of William III of Orange to Dordrecht in 1672

signed 'P. bout' (lower left, on a boat)

oil on panel

35 $\frac{7}{8}$ x 60 $\frac{1}{2}$ in. (91.3 x 153.5 cm.)

\$120,000-180,000

£87,000-130,000

€110,000-150,000

PROVENANCE:

Private collection, Portugal.

with Roy Miles, London, 1972.

with Alan Jacobs Gallery, London, 1972.

EXHIBITED:

London, Alan Jacobs Gallery, *Golden Age of Dutch Painting*, Spring 1973.

LITERATURE:

Burlington Magazine, March 1972, p. xxvii.

Burlington Magazine, October 1972, plate XXXIV.

Weltkunst, 15 May 1973, p. 810.

The subject of this lively painting would appear to be the visit of William III, Prince of Orange, to Dordrecht in late July 1672. Known in Dutch as the *Rampjaar* ('disaster year'), early 1672 saw the outbreak of the Franco-Dutch War and the Third Anglo-Dutch War. The United Provinces were invaded, and the presence of the large French army caused widespread panic. Though the Republic had announced in 1650 that they would not appoint another Stadtholder, the chief magistrate and *de facto* national leader, as it was against their ideals of true liberty, they decided that the situation demanded a unifying figure and they subsequently gave the position to William in July of 1672.

This painting may well depict one of William's first official visits in his new role. A States yacht can be seen in the center of the composition, its gilded cabin adorned with the arms of the Republic supported by a pair of Dutch lions. Various small pleasure craft filled with a veritable cross-section of Dutch society regale the well-dressed figures about to disembark the yacht. To the left of the central grouping of ships is seen a church whose features largely resemble Dordrecht's medieval Grote Kerk, though it must be said that a certain degree of liberty has been taken with its architectural details. From an internal political perspective, the apparent choice of Dordrecht as the background for this scene may have been slightly pointed, as it was traditionally anti-Orangist. Viewed in the context of the foreign threat, a show of unity and strength was of paramount importance. It is not surprising, then, that several other artists appear to have depicted the same event, including Barent van Kalraet in a painting of 1685 which is today in Het Scheepvaartmuseum Amsterdam (inv. no. A3734).





39

MASTER OF SANT'IVO

(ACTIVE FLORENCE, C. 1390-1415)

The Madonna and Child with Saints Anthony Abbot and Francis

tempera and gold on panel
24½ x 14 in. (62.2 x 35.5 cm.)

\$80,000-120,000

£58,000-87,000
€68,000-100,000

PROVENANCE:

Achille de Clemente (1874-1940), Florence.
Commendatore Galli, Carate Brianza.

LITERATURE:

M. Boskovits, *Pittura fiorentina alla vigilia del Rinascimento 1370-1400*, Florence, 1975, p. 377, fig. 560.

W. Angelelli and A.G. De Marchi, *Pittura dal Duecento al primo Cinquecento nelle fotografie di Girolamo Bombelli*, Milan, 1991, p. 214, no. 424.

M. Tamassia, *Collezione d'arte tra Ottocento e Novecento. Jacquier fotografi a Firenze, 1870-1935*, Naples, 1995, p. 77.

C. Baldini, *Il Maestro di Sant'Ivo: ritratto di un pittore fiorentino a cavallo tra XIV e XV secolo*, Rome, 2004, pp. 60-1, no. 8, with erroneous dimensions given.

C. Baldini, 'Il Maestro di Sant'Ivo: profilo di un pittore fiorentino a cavallo tra XIV e XV secolo', *Arte Cristiana*, XCIII, 2005, pp. 263, 268, fig. 9, and appendix, no. 8, with erroneous dimensions given.



The present lot in its frame.

A characteristic work by the anonymous Master of Sant'Ivo, active in Florence at the turn of the fourteenth century to the fifteenth, this devotional panel depicts the Madonna and Child accompanied by Saints Anthony Abbot and Francis. The artist was likely a pupil of Agnolo Gaddi, whose busy workshop was one of the most productive in late *trecento* Florence, and scholars also agree that the influence of his Florentine contemporaries Lorenzo di Niccolò and Mariotto di Nardo is tangible in the master's style. His output consists almost exclusively of small panels commissioned for private devotion, most often depicting the Madonna and Child, and their number indicates that he attained a certain level of success.

Federico Zeri assembled a small initial grouping of the artist's works in 1967 under the appellation 'the Master of the Christ Church Gallery Madonna', after he identified a link between a *Madonna and Child* in Oxford (Christ Church Picture Gallery, inv. no. 17) and another in the Pinacoteca Vaticana, Rome (inv. no. 178). In 1975, Prof. Miklós Boskovits formed a larger corpus of thirty-five paintings, dated between 1380 and 1420, and published them as by the Master of Sant'Ivo. He derived this moniker from a large panel depicting the somewhat rarefied subject of *Saint Ivo in Judgement*, originally from the Palazzo di Parte Guelfa in Florence and now at the Galleria dell'Accademia (inv. no. 4664).

Comprehensive studies published by Costanza Baldini in 2004-5 have greatly augmented our knowledge of the Master of Sant'Ivo's *oeuvre* and chronology, increasing the group of extant paintings by his hand to forty-eight. She has convincingly remarked on the artist's stylistic relationship to Lorenzo Monaco after moving away from his initial dependence on Gaddi, drawing comparisons between the present work and a now-destroyed panel by Lorenzo Monaco, formerly in the Kaiser-Friedrich Museum, Berlin (inv. no. 1119). On this basis, she has dated the current panel to the last decade of the fourteenth century.

We are grateful to Prof. Laurence Kanter for endorsing the attribution on the basis of photographs.



40

MASTER OF FOSSA (ACTIVE UMBRIA, SECOND QUARTER OF THE 14TH CENTURY)

A triptych: Eight scenes of the Passion of Christ, with Saints Peter and Paul on the outer wings

tempera and gold on panel

Central panel: 19¼ x 12¼ in. (50.2 x 31.3 cm.); left wing: 19½ x 6⅞ in. (49.5 x 16.5 cm.); right wing: 19¾ x 6¼ in. (50.2 x 15.9 cm.)

\$250,000-350,000

£190,000-250,000
€220,000-300,000

PROVENANCE:

Johann Anton Ramboux (1790-1866), Cologne, by 1842.

Acquired by the Wallraf-Richartz Museum, Cologne, 1867.

with Dr. Hermann Burg Galerie, Cologne, 1922.

with Julius Böhler, Munich, acquired from the above 9 April 1925, as 'Giovanni Di Ugolino da Milano' or 'Riminese School, circa 1410' (Inv. no. 25-070), where acquired 13 November 1929 by

Alfred C. Barnes, Philadelphia, as 'Riminese School, circa 1410'.

with Julius Wilhelm Böhler, Lucerne, acquired from the above, 23 November 1929 and until at least 1938, as 'Riminese School, circa 1410' (Inv. no. 29-139).

(Possibly) Eugene Garbaty, Berlin and then New York, acquired from the above, 19 April 1938.

(Possibly) with Julius Wilhelm Böhler, Lucerne and New York, 1949, as 'Riminese School, circa 1410'.

(Possibly) with Kleinberger Galleries, New York.

(Possibly) Private collection, England.

[The Property of a Lady]; Christie's, London, 10 July 1987, lot 93, as 'The Master of the Poldi Pezzoli Diptych'.

Private collection, New York.

with Roy Fisher Fine Arts Inc., New York, 1995-96.

with Silvano Lodi, Campione d'Italia, 1998.

Anonymous sale; Sotheby's, London, 8 July 2009, lot 24, as 'The Master of Fossa', where acquired after the sale by the present owner.

EXHIBITED:

Cologne, Josef-Haubrich-Kunsthalle, *Lust und Verlust. Kölner Sammler zwischen Trikolore und Preußenadler*, 28 October 1995-28 January 1996, no. 189 (cat. by R. Krischel).

Trevi, Museo di San Francesco; Spoleto, Museo Diocesano, Basilica di Sant'Eufemia; Spoleto, Museo Nazionale del Ducato; Montefalco, Complesso Museale di San Francesco; and Scheggino, Spazio Arte Valcasana, *Capolavori del Trecento. Il cantiere di Giotto, Spoleto e l'Appennino*, 24 June-4 November 2018, no. 24 (cat. by A. Delpriori).

LITERATURE:

J. A. Ramboux, *Katalog der Gemälde alter italienischer Meister (1221-1610) in der Sammlung des Conservator J.A. Ramboux*, Cologne, 1862, p. 48, no. 289.

J. A. Ramboux, *Katalog der Gemälde-Sammlung des Museums Wallraf-Richartz in Köln*, Cologne, 1877.

K. Niessen, *Verzeichnis der Gemälde-Sammlung des Museums Wallraf-Richartz in Köln*, Cologne, 1877, p. 92, no. 756, as 'Puccio Capanna, c. 1334'.

C. Brandi, *Mostra della pittura riminese del trecento, Rimini*, 1935, p. XXXIII, as 'Bolognese school'.

R. van Marle, 'Contributo allo studio della scuola pittorica del Trecento a Rimini,' *Rimini*, IV, 1935, 7-8, pp. 1-20.

R. Longhi, *La pittura umbra della prima metà del trecento nelle dispense redatte da Mina Gregori del corso 1953-54*, Florence, 1973, pp. 38-39, plate 130-133, as 'The Master of the Böhler Triptych'.

F. Todini, in *La Pittura in Italia. Il Duecento e il Trecento*, E. Castelnovo, ed., Milan, 1985, II, p. 406.

F. Todini, *La Pittura Umbra. Dal Duecento al Primo Cinquecento*, I, Milan, 1989, p. 141, plate XVI; II, p. 149, fig. 316, as 'The Master of Fossa'.

M. Natale, *Pittura Italiana dal '300 al '500*, Milan, 1991, p. 160, as 'The Master of the Poldi Pezzoli Diptych'.

H. Kier and F. Günter Zehnder, *Lust und Verlust II: Corpus-Band zu Kölner Gemäldesammlungen 1800-1860*, II, Cologne, 1998, p. 581, no. 289, as 'The Master of Fossa, also known as the Master of the Böhler Triptych'.

L. Sbaraglio, in *The Alana Collection, Newark, Delaware, USA: Italian Paintings from the 14th to 16th Century*, III, S. Chioldo and S. Padovani eds., Florence, 2014, pp.166-174, no. 23.

A. Delpriori, *La scuola di Spoleto: immagini dipinte e scolpite nel Trecento tra Valle Umbra e Valnerina*, Perugia, 2015, pp. 237-241, plate VIII.32.

An important and early representation of Umbrian School painting, this remarkable triptych was painted by an anonymous artist working in Spoleto in the early fourteenth century. A corpus of work by the Master of Fossa was first assembled by Roberto Longhi in the 1950s. He named the Master of Fossa after a tabernacle formerly from the church of Santa Maria ad Cryptas in Fossa, near L'Aquila. At that time, Longhi coined a separate name for the author of the present work: the Master of the Böhler Triptych, in reference to its provenance in the first half of the twentieth century, when it was offered by storied dealer Julius Böhler in Munich (*loc. cit.*). The triptych had previously been regarded by scholars to have been of Riminese or Bolognese origins. Longhi was the first to return it to the environs of Spoleto.

Filippo Todini would subsequently identify Longhi's Master of Fossa and Master of the Böhler Triptych as one and the same, although the present triptych would continue on occasion to be associated with similar Umbrian hands, including the Master of the Poldi Pezzoli Diptych (Mauro Natale, *loc. cit.*). After recent extensive study by Alessandro Delpriori and Lorenzo Sbaraglio, both of whom date the triptych to circa 1325-30, the attribution to the Master of Fossa is now largely unchallenged and has been recently endorsed by Mauro Natale.

Most authors, however they attributed the triptych, have noted the assimilation of earlier Sieneese precedents into the master's Umbrian aesthetic, agreeing on a tangible stylistic relationship with the narrative fresco cycles of Pietro Lorenzetti and Simone Martini. Longhi in particular observed a greater subtlety and definition of sentiment in the artist's hand than in that of other Umbrian masters. A distinct sensitivity to nature is discernible in the depiction of the landscape in the *Agony in the Garden*; Sbaraglio draws comparisons with the undulating mountains in Simone Martini's fresco scene of *St Martin Renouncing Earthly Weapons* (Cappella di San Martino, Lower Basilica di San Francesco, Assisi).

The triptych was most likely commissioned for private devotion. It depicts the Passion of Christ across eight distinct scenes; no particular emphasis is given to the *Crucifixion* itself, and Delpriori has commented on the tendency of the Spoleto masters to place greater primacy on narrative than on one central image. Yet they did not bind themselves to a conventional reading of the narrative from left to right, and the current triptych presents no exception. In the nineteenth century, the wings were detached and possibly joined together independently of the central panel; the work was restored to its triptych format in the early 1900s.

We are grateful to Prof. Mauro Natale for endorsing the attribution on the basis of photographs.



PROPERTY FROM THE COLLECTION OF A NOBLE FAMILY, ROME

41

SANTI DI TITO

(BORGO SAN SEPOLCRO 1536-1603 FLORENCE)

The Madonna and Child with Saint Catherine of Siena and a male donor

oil on panel

32½ x 23¾ in. (82.5 x 60.8 cm.)

\$40,000-60,000

£29,000-43,000

€34,000-51,000

After studying under Agnolo Bronzino and Baccio Bandinelli, Santi di Tito's career exhibited a subtle but discernible transition away from the artificiality of Florentine Mannerism towards a greater naturalism of form, with a renewed emphasis on purity and simplicity. This *contra-maniera* style proved popular amongst patrons and fellow artists alike, including Ludovico Cardi, called Cigoli and Domenico Cresti, called Passignano.

After a brief spell in Rome from 1558 to 1564, during which he notably completed frescoes for rooms in the Vatican, the artist returned to Florence; there he established himself as one of the city's leading painters during the latter half of the sixteenth century. He was most acclaimed for his frescoes and altarpieces in the great churches of Florence, including *The Raising of Lazarus* of 1576 in Santa Maria Novella, and *The Vision of Saint Thomas Aquinas* in San Marco; he was also one of a select group chosen, under the direction of Giorgio Vasari and Vincenzo Borghini, to decorate the extraordinary *studiolo* of Francesco I de' Medici in the Palazzo Vecchio in the 1570s.

According to Vasari, Santi di Tito frequently painted the Madonna and Child, but relatively few depictions of this subject are known today; he was in fact highly active in portraiture, as evidenced by the sensitivity with which he has described the donor at lower left. His brushwork is notable for its light, painterly quality to which the present panel bears witness, particularly in the white drapery folds at the Virgin's neck. With its intimate arrangement of figures set against an unembellished background, the current work is testament to the purity of devotion in Santi di Tito's late style.

LOT 42: NO LOT



43

ALESSANDRO ALLORI
(FLORENCE 1535-1607)
AND GIOVANNI MARIA BUTTERI
(FLORENCE 1540-1606/08)

Portrait of Dianora Salviati, Marchesa Frescobaldi, full-length

Inscribed 'Dianora Salviati Mogliedi Bartolomeo de Frescobaldi Fece cinquantadue Figlioli em aimeno di tre P Parto. / Come refirisce Gio: Schenchio ne libri delle sue osservationu nuove, ammirabili, e mostrvos, e cioe nell liro / quarto del Parto, a carte 144.' (lower center)
oil on canvas

79 x 40 in. (200.6 x 101.6 cm.)

\$80,000-120,000

£58,000-87,000
€68,000-100,000

PROVENANCE:

(Possibly) Frescobaldi collection, Florence, from whom acquired in 1847 by,
(Possibly) Demidoff collection, Florence, their sale,
(Possibly) ['Collections de San Donato'], Boulevard des Italiens 26, Paris, 3 March 1870, lot 145, as Bronzino.
(Possibly) M.L. Trilha, Paris, by whom sold, Hôtel Drouot, Paris, 18-19 December 1876, lot 8.
Emma Allori (1911-1989), Sanary sur Mer, and by descent to her daughters, Elizabeth Irène Francine Valentin (1936-1991) and Josette Jacqueline Anne-Marie Valentin (1938-2017), and by whom bequeathed to the present owner in 2017.

LITERATURE:

(Possibly) D. Frescobaldi and F. Solinas, *I Frescobaldi: Una famiglia Fiorentina*, Florence, 2004, p. 113, no. 25.

A premier pupil of Alessandro Allori, Giovanni Maria Butteri and his brother had begun their careers as assistants to Agnolo Bronzino. Close in age to Bronzino's informally adoptive son, Allori, Butteri was closely associated with both artists for his entire career (E. Pilliod, *Pontormo, Bronzino, Allori: A Genealogy of Florentine Art*, Hew Haven and London, 2001, pp. 170; 173-4). He was on Bronzino's équipe for the 1565 wedding of Francesco de' Medici with Joanna of Austria. He assisted Allori on numerous commissions, frescoing some parts of the Chapel of S. Giovanni Gualberto at Passignano in 1581; decorations for the Palazzo Salviati in Florence 1574-81; and many other commissions (I.B. Supini, *I Ricordi di Alessandro Allori*, Florence, 1900; and A. Cherubini in *Alessandro Pieroni dall' Impruneta e I pittori della Loggia degli Uffizi*, A. Bernacchioni ed., Florence, 2012, p. 100).

At least one other version of the Portrait of Dianora Salviati Frescobaldi is known, attesting to its fame in the 16th century. Several examples of the portrait were executed and at least one was originally in the Frescobaldi collection (*loc. cit.*). The present portrait would perfectly fit into the elaborate portrait gallery built up by the Frescobaldi that is studied in the monograph on the family. The fascination it held for viewers is likely due to the elaborate inscription at the bottom, in which it identifies the sitter and reports that she had had no less than fifty-two children (G. A. London, 'An extreme of Human Fecundity,' *The Journal of Heredity* 20, no. 4 (1929), p. 152).

The name of the author to which the inscription is attributed is an Italian transliteration of the name Johannes Theodor Schenck von Grafenberg (1530-1598), an important doctor, the municipal physician in Freiburg, who is credited with being the first to observe and document various medical conditions. His numerous publications include many editions of the title referred to on the portrait (D. Donald Beecher, 'Concerning Sex Changes: The Cultural Significance of a Renaissance Medical Polemic,' *The Sixteenth Century Journal* (2005), 36, no. 4, p. 1009). His 'osservazioni' were published many times from 1594 on.

The *Portrait of Dianora Frescobaldi* is very similar to a *Portrait of a Noblewoman*, Hartford, Wadsworth Athenaeum, attributed to Allori and dated 1574 (inv. no. 1988.14). They share the same hands, similar fringe on the curtain, similar angular face and the shape of the ear. A revealing point of comparison is the shimmering quality of the fabric in the dress. The attention to details such as the gold bands applied onto the underdress, the curls in the sitter's hair are very similar. In these stylistic details the artist does not quite exhibit the linear, enamel-like, and sharply defined forms found in Allori's works. However, it is also the case that Butteri so closely followed Allori's style that he was capable of making identical copies of Allori's inventions. Indeed, the historical circumstances of the creation of this portrait would strongly suggest that sort of scenario: At least two portraits of Dianora were painted: one for the Salviati and one for her new family, the Frescobaldi. In this case Allori and Butteri may well have worked on the portraits together.

Based on the details of the sitter's dress, jewels, and hairstyle the portrait can be dated approximately 1580 to 1590. Dianora's exact birth and death dates are not yet discovered, but she was likely a descendant of the 15th century line established by Jacopo Salviati as her name, Dianora, reflects that of Jacopo's wife, Dianora Petribuoni, and was a family name down through the generations.



fig. 1 Alessandro Allori, *Portrait of a noblewoman and her son*, Wadsworth Atheneum Museum of Art, Hartford, CT.



DIANDRA SALVIATI MOGLIE DI BARTOLOMEO DE' PRESOBALDI FECE CINQUANTADUE FIGLIOLI E AI MENO DI TRE P' PARTO -
COME RIFERISCE GIO: SCHENCHIO NE LIBRI DELLE SV E OSSEVATIONI NNOVE, AMMIRABILI E MOSTR'OSCI'O NEL LIBRO
QUARTO DEL PARTO A CARTE 147

44

GIOVANNI BATISTA SALVI, CALLED
SASSOFERRATO

(SASSOFERRATO 1609-1685 ROME)

The Madonna and Child with the Infant Saint John the Baptist

oil on canvas, oval

29½ x 23¾ in. (74.5 x 58.5 cm.)

\$50,000-70,000

£37,000-51,000

€43,000-59,000

Sassoferrato was a proponent of an archaizing style of Baroque painting, copying many of his compositions from the masters of earlier generations. Sassoferrato favored the style of Raphael, and copied many of his works including *The Annunciation* from the Oddi Altarpiece (the Church of San Francesco al Prato, Perugia) and *The Entombment* (Galleria Borghese, Rome). The present work is a copy after Raphael's *Madonna della Seggiola* (Palazzo Pitti, Florence), which Sassoferrato must have known from a print, as the composition is a mirror image of the original.

We are grateful to Professor Francesco Petrucci for endorsing the attribution on the basis of photographs.



45

GIOVANNI ANDREA SIRANI
(BOLOGNA 1610-1670)

Allegory of Painting and Music

oil on canvas

37¼ x 49 in. (94.5 x 124.5 cm.)

\$60,000-80,000

£44,000-58,000

€51,000-68,000

PROVENANCE:

with Thomas Agnews and Sons, Ltd., London.

Art market, Rome, by 1959.

with Paul Ganz, Basel, from whom acquired by the present owner in the 1970s.

LITERATURE:

B. Bohn, 'The construction of artistic reputation in Seicento Bologna: Guido Reni and the Sirani', *Renaissance Studies*, XXV, 2011, p. 515, fig. 4.

Giovanni Andrea Sirani is perhaps best remembered for training his three daughters, Barbara, Ana Maria and Elisabetta, in the ways of Bolognese painting; however, he was a talented and innovative artist in his own right. Often confused with the hand of his teacher, Guido Reni, and his most prolific daughter Elisabetta, his corpus has only recently begun to be elucidated by modern scholars. The identification of the present painting allowed a red chalk drawing to be restored to Giovanni Andrea's *oeuvre*, having been proposed as a preparatory study for the allegorical figure of Music, subsequently reversed for the painting (fig. 1).

The loose and lively chalk drawing shows Sirani's affinity for Reni's *sprezzatura* style, while the final painting's subject displays his own humanistic interest in allegorical subjects. This fascination was evident from the contents of Sirani's own library, which included over twenty humanist volumes. As suggested by the file in the Zeri Archives, the figure thought to represent Music may in fact depict Poetry, illustrating Horace's motto 'Ut pictora poesis.' Sirani's compositions also differed from Reni's in their interest in emotional narrative—turning the figures away from each other to heighten the sense of comparison between the arts, who are both shown raptured in a moment of inspiration in the act of creation.



fig. 1 Giovanni Andrea Sirani, *Allegory of Music*, Florence, Uffizi Gallery.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

46

A TERRACOTTA BUST OF CHRIST
ITALIAN, PROBABLY SICILIAN, *CIRCA* 1700

14¼ x 11 x 9 in. (36.2 x 28 x 22.9 cm.) at the widest points

\$150,000-250,000

£110,000-180,000

€130,000-210,000

PROVENANCE:

Probably purchased by the great-grandfather of the previous owner, and thence by descent.

Their sale; Christie's, London, 8 December 2015, lot 51.

Acquired by the present owner at the above sale.

COMPARATIVE LITERATURE:

T. Fittipaldi, *Scultura Napoletana del Settecento*, Naples, 1980.

This beautifully executed head may have been a full scale model for a marble or it may always have been intended to be a finished work of art in its own right. It shares many characteristics with the work of sculptors

active in Naples in the late 17th and early 18th century such as Lorenzo Vaccaro (1655-1706) and his son Domenico Antonio Vaccaro (1678-1745).

Among the latter's works one may cite the relief he executed of the Deposed Christ with Angels for the high altar of S. Giacomo degli Spagnoli in Naples as having a closely similar facial type (illustrated in Fittipaldi, *op. cit.*, fig. 38). Both have the same slightly rounded forehead, long face, full lips and gently pointed beard. Further similarities to Neapolitan sculptors of the period include a polychrome carved wood figure of the Resurrected Christ by Giovanni Battista Antonini (parish church of S. Maria del Lauro, Meta di Sorrento, illustrated in *ibid.*, fig. 123) which displays a comparable facial type but also the same distinctive hair, flowing out behind the head in thick curls.



ORAZIO GENTILESCHI (PISA 1563-1638 LONDON)

Christ Crowned with Thorns

oil on canvas

16 x 19¼ in. (41 x 50 cm.)

\$800,000-1,200,000

£580,000-870,000

€680,000-1,000,000

PROVENANCE:

Private collection, Naples, from whom acquired by the present owner.

Like so many great Tuscan artists, Orazio Gentileschi began his career as a goldsmith, following in the footsteps of his father. It was in Rome, however, that he encountered the revolutionary paintings of Caravaggio, whose shocking naturalism and extraordinary treatment of light would have a profound and defining impact on the rest of the Pisan artist's career. Orazio was inspired by the younger artist's new aesthetic, and the two became close friends, working together and even sharing studio props (see K. Christiansen, 'The Art of Orazio Gentileschi', in K. Christiansen and J. Mann, eds., *Orazio and Artemisia Gentileschi*, exhibition catalogue, New York, 2001, p. 7). Recognized today as Caravaggio's greatest follower, Orazio was no mere slavish imitator; he developed a personal style that married Caravaggio's supreme naturalism with highly refined, graceful brushwork to produce poetic works of art that are entirely his own.

The present, unpublished work, until recently unknown to scholars, bears all of the hallmarks of Orazio's art and fits securely into the artist's corpus both in terms of its style and composition. Executed on an intimate scale, which Orazio typically reserved for paintings on copper or stone, this work on canvas depicts a poignant moment from Christ's trial. Having taken him to the courtyard of Pontius Pilot's house, dressed him in a

luxurious robe and placed a crown of thorns upon his head, the soldiers taunt Jesus, crying 'Hail, King of the Jews!'. Orazio situates his figures against a sparse, dark background, as if they were on a stage. A single column with a rope tied around it signals the location in the governor's residence. Christ sits on a stone block at center, with his muscular torso bared and a robe draped over his legs. The bright white cloth beneath his arms highlights the cloth's vibrant vermilion shade of red. Three tormentors surround him. The man at left binds Christ's hands, while at right another soldier uses a reed staff to place to guide the crown onto the Savior's head. The kneeling man at lower right tugs Christ's hair and gestures mockingly at his face. Working on this scale, Orazio's early training shines, his meticulous treatment of the drapery folds and studied attention to light lending the composition a jewel-like quality.

Orazio portrayed *Christ Crowned with Thorns* (as well as the closely-related and often conflated *Mocking of Christ*) on several occasions. Undoubtedly, he took as his point of departure Caravaggio's powerful painting in the Kunsthistorisches Museum, Vienna, which was painted around 1603-4 for Vincenzo Giustiniani and similarly shows the Savior with hands bound, draped in a red robe and surrounded by three tormentors. Orazio's first known painting of theme dates to around 1613-15 and was likely painted for Prince Paolo Savelli, one of the artist's most important Roman patrons (Herzog Anton Ulrich-Museum, Brunswick; fig. 1). As Caravaggio did before him, Orazio zooms in on his





figures from a slightly downward angle, filling his entire composition with their looming bodies and creating what the scholar Livia Carlioni describes as 'a tableau vivant: figures posed to simulate an action' (*ibid.*, p. 130) — a description equally appropriate for the present work — noting that Caravaggio was criticized for this overtly naturalistic aspect of his painting. Like Caravaggio, Orazio used live models for his paintings, and this not only resulted in works populated by unidealized figures, but also facilitated a heightened awareness of the effects of light. Another important source for Orazio's composition, as Ward Bissell and others have observed, was a late etching by Annibale Carracci of the same subject. From the Bolognese artist's work, Orazio appears to have adapted the *contrapposto* pose of Christ as well as the positioning of his tormentors (R. Ward Bissell, *Orazio Gentileschi and the Poetic Tradition in Caravaggesque Painting*, University Park, 1981, pp. 152-153, no. 24). The memory of Carracci's print is even more evident in Orazio's second treatment of this subject, a fresco for the vault of the Chapel of the Crucifixion in the church of San Venanzio in Fabriano, which he painted during his sojourn in the Marche, after 1613/15. Orazio produced a third painting while in Genoa. Now lost, it is recorded in one of Anthony van Dyck's Italian sketchbooks (datable to 1622-27) and depicts a *Mocking of Christ* with the label 'Gentileschi'. A fourth and final painting is now in the National Gallery of Victoria, Australia (fig. 2). Eric Schleier initially placed this work in Orazio's Genoese period (E. Schleier, in *The Age of Caravaggio*, exhibition catalogue, The Metropolitan Museum of Art, New York, 1985, pp. 155-157), but was later associated with the artist's English period circa 1628/30-35 by Gabriele Finaldi (G. Finaldi, ed., *Orazio Gentileschi at the Court of Charles I*, exhibition catalogue, 1999, pp. 64-65, no. 6) and Keith Christiansen (op. cit., p. 241, no. 49), the latter of whom tentatively linked it with a painting documented in King Charles I's collection.

As Gianni Papi has recently observed in an unpublished essay, all of these paintings share several stylistic and iconographical similarities with the present work. Exceptional details, like the closely-observed drapery folds of Christ's luminous, red mantle, or the subtleties of the light reflecting on stones in the background, find parallels in similar passages in the Brunswick and Victoria works. As previously mentioned, Orazio here creates a slightly upturned arrangement of his figures, employing a



perspective from above and to the right, a compositional device that the artist favored throughout his career, as seen in the 1606-07 altarpiece of the *Vision of Saint Cecilia* (Pinacoteca di Brera, Milan), and his circa 1605-07 *David and Goliath* (National Gallery of Ireland, Dublin). More direct correspondences are to be found in the Victoria *Mocking of Christ*. In the latter painting, for instance, the tormentor in the green jerkin raises his left hand and points his index finger upward in the same fashion as the figure at lower right in the present work. His facial features, however, are much closer to those of the man who binds Christ's hands in our painting. The soldier at right in the Victoria painting, likewise, resembles the figure dressed in blue in our painting: they have nearly identical haircuts, distinctive facial features and protruding chins, suggesting that the same model may have been employed for both works. Papi further notes that the awkward placement of the raised arm of the tormentor in blue at right is particularly telling. This detail corresponds to the complicated positioning of limbs in other works by Orazio, such as the implausible curve of the captor's arm at left in the Brunswick painting, as well as that of the arm placing the crown of thorns on Christ's head in the Fabriano fresco.

Assigning a precise chronology to Orazio Gentileschi's paintings is a notoriously difficult task since the artist returned to certain compositions throughout the course of his career. For the present work, Gianni Papi has tentatively suggested a dating to the first years of the 1620s, due to the 'still-naturalistic accents of the image'. On the basis of firsthand examination, Keith Christiansen is inclined to tentatively place the present work somewhat earlier, during the artist's time in the Marche. This more closely aligns our painting with the Brunswick and Fabriano works, in the years following Orazio's numerous artistic triumphs in Rome, a period also tinged by the anguish surrounding his daughter Artemisia Gentileschi's rape and the subsequent trial of her tutor and Orazio's onetime collaborator, Agostino Tassi.

ABOVE LEFT: fig. 1 Orazio Gentileschi, *Christ Crowned with Thorns*, oil on canvas, 119.5 x 148.5 cm, Herzon Anton Ulrich Museum, Brunswick.

ABOVE RIGHT: fig. 2 Orazio Gentileschi, *The Mocking of Christ*, National Gallery Victoria, Melbourne.



48

LUCA GIORDANO

(NAPLES 1634-1705)

The Holy Family with Saint Elizabeth and the infant Saint John the Baptist

oil on canvas

34 x 45½ in. (86.4 x 114.5 cm.)

\$60,000-80,000

£44,000-58,000

€51,000-68,000

Luca Giordano's early biographers paint a picture of a self-taught prodigy, who learned the techniques of the masters by copying paintings, frescos, and sculptures in the churches and galleries of Naples, and later in Rome. His confident designs, speed of production, and versatility earned him the moniker *Fa Presto*. As Giordano's style is clearly indebted to that of Jusepe de Ribera, it has been hypothesized the young artist spent time in the latter's workshop.

In the early years of his career Giordano travelled in Naples and Rome, ceaselessly experimenting with the styles of Pietro da Cortona, Mattia Preti, and even Peter Paul Rubens, whose work he likely encountered in the Chiesa Nuova in Rome. The product of his experimentation was a Baroque style that introduced new light and vibrant color to Neapolitan painting. The present work dates to the 1680s, when Giordano split his time between Florence — where he completed commissions for the del Rosso and Sanminati families, as well as for the Abbot and collector Pietro Andrea Andreini and the Marchese Francesco Riccardi — and his native Naples (written communication with Giuseppe Scavizzi, 2021). This *Holy Family with Saint Elizabeth and the infant Saint John the Baptist* reflects the powerful influence of both Cortona and Gian Lorenzo Bernini in its theatrical lighting effects, sculptural drapery, and illusionism.

We are grateful to Professor Giuseppe Scavizzi for endorsing the attribution and dating the painting to the 1680s on the basis of photographs.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

49

GIULIO CESARE PROCACCINI

(BOLOGNA 1574-1625 MILAN)

The Assumption of the Virgin

oil on copper

13 x 9 $\frac{1}{8}$ in. (33 x 23.2 cm.)

\$100,000-150,000

£73,000-110,000

€85,000-130,000

PROVENANCE:

[The Property of a Religious Institution]; Sotheby's, London, 8 December 2005, lot 311, as 'Attributed to Giulio Cesare Procaccini.'

Anonymous sale; Christie's, London, 30 April 2010, lot 8, where acquired by the present owner.

Giulio Cesare Procaccini was one of the most distinctive talents of north Italian painting at the turn of the seventeenth century. Raised in Bologna, he moved together with his father Ercole to Milan, in around 1585, and initially trained as a sculptor, the only member of the Procaccini artistic dynasty to do so. By around 1600, however, he had turned his sights to painting and in short time became a key figure in a flourishing artistic movement in the subsequent decades in Lombardy, displaying compelling Mannerist tendencies and anticipating the dramatic energy of the Baroque.

It was testament to Procaccini's talent that the artist attracted the patronage of the most discerning collectors of the day, both in Milan, receiving commissions from Scipione Toso, Pirro and Fabio Visconti, and beyond, from the Genoese connoisseur Giovanni Carlo Doria. Doria's

posthumous inventory recorded over 25 pictures by the artist and in his correspondence, Procaccini is described as his 'amico commune di molto valore' ('our mutual friend of much value'). Perhaps his most significant commission came in 1610, when he was charged to make six monumental canvases for the Duomo in Milan to celebrate the canonization of Carlo Borromeo.

He was equally adept, however, when working on a more intimate scale, as this finely executed copper beautifully illustrates. Dating to the early part of his career, the composition relates closely to his altarpiece *Assumption of the Virgin with saints*, made for the Church of San Bartolomeo in Como (now Como, Musei Civici), with the similarities especially evident in the Madonna's outstretched arms, her tilted head and the billowing drapery. As noted in the recent catalogue raisonné, there are also likenesses to be found between the angels holding the Madonna here and those frescoed for the church of Santa Maria presso San Celso, a project commissioned in 1601 (*op. cit.*). A preparatory drawing for the left-hand angel is in the Galleria dell'Accademia, Venice (inv. no. 723; see H. Brigstocke, *Procaccini in America*, London and New York, 2002, p. 21, pl. 35, and N. Ward Neilson, *Giulio Cesare Procaccini disegnatore*, Busto Arsizio, 2004, p. 97, no. 50, fig. 74).



50

ANDREA APPIANI

(MILAN 1754-1817)

Portrait of General Jean-Andoche Junot, 1st Duke of Abrantès (1771-1813), bust-length, before a landscape

inscribed 'fait par / Andrés Appiani a Milan an.' 5.' (on the reverse)

oil on panel, in its original carved and gilded frame

11 $\frac{7}{8}$ x 8 in. (27.8 x 20.3 cm.)

\$60,000-80,000

£44,000-58,000

€51,000-68,000

PROVENANCE:

Anonymous sale; Dageurre, Paris, 16 June 2020, lot 38.

LITERATURE:

F. Leone, *Andrea Appiani: pittore di Napoleone*, Milan, 2016, p. 224.

Andrea Appiani was perhaps the most important exponent of Italian Neoclassical painting. His superb technique and refined handling with subtle modulations of tone were inspired by close study of the works of Correggio and Leonardo da Vinci. This approach provided a notable contrast to the severe style advocated by his French contemporary Jacques-Louis David. Appiani was a remarkably versatile artist. He was equally at home producing large fresco cycles like those he painted for the Habsburg Archduke Ferdinand in the rotunda of his Villa Reale at Monza and intimately scaled portraits for important patrons, including members of the Bonaparte family.

Born in Bussy-le-Grand, Côte-d'Or, Jean-Andoche Junot was a law student in Dijon when the French Revolution began. He joined a volunteer battalion and was rapidly promoted to become Napoleon's *aide de camp* at the siege of Toulon in 1793. Junot accompanied Napoleon during the Italian campaigns, seeing combat at the Battles of Millesimo, Arcole, Castiglione, Lodi, Lonato and Tagliamento between April 1796 and March 1797. At the Battle of Lonato on 3-4 August 1796, he suffered a serious head wound, which is said to have brought about a change in his temperament and impaired his judgement. Junot was made a general of brigade at the beginning of the Egyptian campaign in May 1798 but was injured in a duel and forced to return to France.

On account of his deteriorating mental and physical health, Junot's military record in subsequent years was mixed. He capably commanded the 1807 invasion of Portugal during the Peninsular War and bloodlessly captured Lisbon, after which he was granted the title Duke of Abrantès. Less than a year later he suffered an ignominious defeat at the hands of the British at the Battle of Vimeiro and narrowly avoided both capture and, upon his return to France, a court martial. Upon his return to Portugal in 1810, he was badly wounded. Junot served again in the Russian campaign, where he was blamed for allowing the Russian army to retreat after the Battle of Smolensk. In 1813 he was appointed governor of the Illyrian Provinces in Central Europe but was recalled to France shortly thereafter on account of his mental instability. His tormented mental state tragically caused him to take his own life later that year.

This portrait can securely be dated to 1796-97 on account of the French inscription on the reverse dating it to the fifth year of the French Republican Calendar as well as a contemporary account by Appiani's assistant Giuseppe Repossini, who referenced the painting in an interview with the Milanese lawyer Francesco Reina in preparation for an unrealized publication on Appiani (for a transcription of the interview, see Leone, *loc. cit.*). Junot is depicted in full military uniform with the red and white armband signifying his position as *aide de camp*. His long, flowing hair allows for the dating of the portrait to be pinpointed further. Junot almost assuredly sat for Appiani sometime after the head injury he sustained at the Battle of Lonato. It was then that, in an effort to conceal the scar on his temple, Junot grew his hair out.

We are grateful to Professor Francesco Leone for endorsing the attribution on the basis of images.



51

PIETRO LONGHI

(VENICE 1700/02-1785)

Il risveglio della dama (*The waking of the lady*)

oil on canvas

23 $\frac{3}{4}$ x 19 $\frac{1}{4}$ in. (60.2 x 48.9 cm.)

\$100,000-150,000

£73,000-110,000

€85,000-130,000

PROVENANCE:

John Grou, né Gueroult (b. 1799), Monfiquet, Normandy, and from 1820 the United States, and by descent to, Mrs. Thomas Jefferson Vail, né Mary Tudor Grou, Connecticut, and by descent to, Thomas Gueroult Vail, Connecticut, and by descent to, John Flagler Vail, Connecticut, and by descent to the present owners.

ENGRAVED:

C.-J. Flipart, 1747/8 (in reverse)

This lively vision of Venetian upper-class life includes all of the elements that lend Pietro Longhi's works their enduring appeal: elegant surroundings, a touch of humor and, above all, a suggestive and slightly racy subject matter. Until the last decade, *Il risveglio della dama* was known only through an engraving by Charles-Joseph Flipart and a number of copies in reverse, one, by the so-called Maestro dei Riflessi,



fig. 1 Piero Longhi, *Gentiluomo seduto che legge*, Museo Correr (n. 563), Venice.

today in Te Nelson-Atkins Museum, Kansas City, and another in the Salom collection, Segromigno Monte, in horizontal format (T. Pignatti, *Pietro Longhi*, Venice, 1968, figs. 473 and 478).

Many of Longhi's preparatory drawings survive today, including three for the figures ultimately realized here. Longhi's *Seated gentleman* (fig. 1; Museo Correr, Venice, inv. no. 563) demonstrates the artist's experimentation, sketching the gentleman both with and without his newspaper and evidently determining that its inclusion would more pointedly suggest the woman's ability to distract him from quotidian tasks. Two other preparatory drawings, one for the legs and drapery of the central lady and another for her ladies in waiting can also be found in the Museo Correr, Venice (inv. nos. 562 and 561 respectively).

Rising from her bed at the center of the composition, an elegant young woman coquettishly engages the viewer as attendants help her dress and prepare a bath in a silver basin. The air of luxury and leisure is reinforced by the figure of a gentleman, in a green silk dressing-gown and gold slippers, lounging in a chair in the corner. Though he holds the morning paper in his hand, his attention has clearly been diverted by the flirtations of his pretty companion, who in turn is entirely aware of her audience. Neither appears in any hurry to leave the comfort of the bedroom for the outside world — the gentleman's black cloak and wig rest on their stands in the background and his stockings slide lazily down his legs. On the wall above the bed, a small *grisaille* of a classical nude also alludes to the power of female beauty. Longhi's figures have characteristically delicate features and are attired in sumptuously depicted fabrics, despite their state of undress. His palette is typically Venetian, bright and clear in tone, the luminous paint surface applied in layered glazes.

Once thought lost, *Il risveglio della dama* was acquired by French collector, John Grou (born Gueroult) in the early nineteenth century and brought to the United States. Born in Normandy in 1799, Grou emigrated in 1820 and settled in Connecticut, where the painting has remained in his family for generations.







CLAUDE GELLÉE, CALLED CLAUDE LORRAIN
(CHAMAGNE 1604/05-1682 ROME)

A seaport with Ulysses returning Chryseis of Troy to her father Chryses

oil on canvas

66½ x 87½ in. (169.3 x 222.3 cm.)

\$800,000-1,200,000

£590,000-870,000

€680,000-1,000,000

PROVENANCE:

Commissioned by Alessandro Rondinini (d.1639) on 21 April 1633, together with a painting representing *The Judgment of Paris*, and by inheritance to his wife,

Felice Zacchia Rondinini (1593-1667), Rome, and by descent to their grandson,

Alessandro Rondinini (1660-1740), Rome, and by descent to,

Giuseppe Rondinini (1725-1801), and by bequest to,

Camillo Zacchia, and by descent in the family, from whom acquired by,

Private collection, London.

LITERATURE:

'Nota di Quadri dell'Eredità Rondinini che formano oggetto della presente stima, Notaio Francesco Parchetti, anno 1809', no. 214 (published in L. Salerno and E. Paribeni, *Palazzo Rondinini*, Rome, 1965, p. 292).

P.E. Visconti, *Nota intorno un'antico Globo Celeste scolpito in marmo porino conservato presso Monsignore C. de'Marchesi Zacchia Uditore della S. Rota Romana*, Rome, 1835, p. 3f.

M. Roethlisberger, *Claude Lorrain: The Iliad - The Aeneid*, Chiasso, 2014, pp. 10-35.

L. Lorizzo, 'Alessandro Rondinini e Felice Zacchia: Collezionismo e cultura eterodossa nella Roma del primo Seicento', *Storia dell'Arte*, CXL, April 2015, pp. 59-60.

This panoramic port scene by Claude Lorrain was only recently rediscovered. One of Claude's earliest seaport subjects as well as one of his most monumental paintings, it was an early commission to the young painter from Alessandro Rondinini, among the preeminent art collectors in Rome in the early 1630s.

As Claude was inspired to paint episodes based on the epic poetry of Homer only a handful of times throughout his long and prolific career, it may be that the subject was suggested by Rondinini. In the first book of the *Iliad* (Book I:141-143, 308-312, 432-475), Chryseis, a young and beautiful Trojan woman and the daughter of Chryses, a priest of Apollo, was captured by the Greeks and given to Agamemnon, king of Mycenae, as a concubine. Chryses came to Agamemnon, laden with gifts of gold and silver, and begged for his daughter's release. He was refused, and his subsequent prayers to Apollo brought down a pestilence upon the Greek armies. To end the plague, Agamemnon was forced to order her return to Troy in a black ship - 'for the present let us launch a black ship into the bright sea - under the command of Ulysses, legendary Greek King of Ithaca and the hero of Homer's epic poem.





fig. 1 Claude Lorraine, *Seaport with the Return of Chryseis*, Musée du Louvre, Paris.

In Claude's painting, Ulysses steps off a small boat in the center foreground, in a plumed helmet and vivid red tunic. Chryseis, in a blue gown, stands with her father, the high priest, at the foot of the Temple stairway to the far right side of the canvas; between them, Ulysses appears again, to reunite father and daughter. The composition is bounded on the left by the dark silhouette of Ulysses' 'black ship', its mast — with sails furled and flag flying — stretching nearly to the top of the canvas. In front of the ship on a high pedestal is a monumental statue of Neptune, god of the sea, with his trident. At the far right, rendered in sharply angular perspective, is the Temple with a white marble statue standing in an exterior niche representing the god Apollo, who delivered salvation to Chryseis and presides over her return. As Marcel Roethlisberger noted, the temple is unique to the painting, neither based on any known prototype nor classically Greco-Roman in style, presumably to denote the location of the port as Troy rather than Rome or Athens. The shoreline in the middle distance, with its round towers, resembles the Italian coastline near Naples, a city Claude visited shortly before 1620.

In the foreground Claude included nearly two dozen active figures on a scale that is unusually large for the artist. Sailors in rowboats transport goods and treasure, while workers lead rams and a cow to a sacrificial altar where they will be offered to the gods in thanks for Chryseis' deliverance. Smaller figures of men and women watch the proceedings from the portico of the Temple. As Roethlisberger remarked, 'no other painting by Claude contains a nearly comparable array of figures. Their unusual size makes them the foremost attraction of the picture...They impose themselves through their artistic mastery.' Perhaps only the grand *Coast Scene with Europa and the Bull* (Kimbell Art Museum, Fort

Worth) of 1634 — a painting of nearly identical size (171 x 199.7 cm.) and date to the present work — includes large figures of a scale similar to *Seaport with Ulysses Returning Chryseis of Troy to her Father Chryseis*. A decade later, Claude would revisit the subject on a smaller scale (119 x 150 cm.) in *Seaport with the Return of Chryseis*, a beautiful painting made in 1644 for the French collector Roger du Plessis, seigneur de Liancourt, later Duc de la Roche-Guyon (fig. 1).

The present painting dates from early in Claude's career as an independent artist. Born in 1604/05 in Champagne, in the Duchy of Lorraine, to a father who worked as a modest pastry chef, Claude Gellée, called Claude Lorraine, moved to Rome around 1617. He made a brief sojourn to Naples in 1618 to study with Goffredo Wals, returned to Lorraine to assist Claude Deruet with frescoes for the Carmelite Church in Nancy, then returned to Rome in late 1626, never to leave again. He worked as an assistant to Agostino Tassi, and eventually came to share a home and studio with the talented Dutch landscapist Herman van Swanevelt. Claude began receiving praise for his distinctive landscape paintings in the early 1630s, and amassing an illustrious array of collectors for the dozen or so meticulously rendered Arcadian landscapes, mythological landscapes and marine scenes that he was able to produce annually. By 1650, when he moved into newer, richer quarters in the Via del Babuino (then known as the Via Paolina), Claude was famous throughout Europe as the greatest and most lyrical living painter of landscapes, the unrivalled master of the heroic and poetic effects of light. He was, with Nicolas Poussin, the most celebrated and sought-after artist in Rome, numbering the French ambassador, members of the Medici court, more than one Pope and Philip IV, King of Spain, among his patrons.



fig. 2 Claude Lorrain,
The Judgement of Paris,
 Buccleuch Collection,
 Bowhill House, Scotland.

A number of the artists in Claude's circle when he first arrived in Italy can be seen to have influenced the design of the present composition. Ulysses' ship, for example, is not contemporary to the middle of the seventeenth century but rather is a type borrowed from paintings that the artist would have known by Agostino Tassi, one of his early masters, and Paul Bril, whose monumental frescoes in Palazzo Caetani in Rome had deeply impressed him. Tassi's superlative command of perspectival design provided Claude with lifelong guidance, and the subtle, gilded palette employed by Goffredo Wals in his views of the Roman *campagna* are reflected in the deep shadows and soft golden glow made by the retreating daylight which envelopes the coast of Troy and its inhabitants in the *Seaport with Ulysses*. Although marine painting and history painting based on classical subjects were both time-honored traditions, Claude's combination of the two genres was innovative, and established a template for centuries of artists to follow, culminating in the ambitious historical port scenes of JMW Turner in the mid-nineteenth century. Curiously, few of Claude's contemporaries followed suit: not Wals or Swanevelt, Poussin, Dughet, Codazzi or Van Lint engaged with the theme themselves. Only Salvator Rosa, who experimented with seaport scenes in the 1640s; Alessandro Salucci; and the German miniaturist Johann Wilhelm Bauer painted anything comparable to Claude's compositions, although without ever approaching his success.

Dating Claude's earliest works with precision can be challenging because the artist did not begin recording his pictures until around 1635 in the *Liber Veritatis*, a compendium of 200 drawings of his paintings arranged chronologically, which he compiled to discourage forgery and imitation. Fortunately, recent research in the Rondinini Archives by Loredana

Lorizzo has traced the history of *Seaport with Ulysses returning Chryseis of Troy to her Father Chryses* to its commission by Alessandro Rondinini on 21 April 1633, together with a lost pendant representing *The Judgment of Paris* (Archivio Capranica, Archiviolo Rondanini, b.1451, fasc. 1, fogli sciolti). The commission stated that Claude would receive 100 *scudi* for the pair, which was to be completed in six months. The document confirms that he took receipt of the promised sum on 7 September 1634. (Lorizzo believes that Claude's *Landscape with the Judgment of Paris*, signed and date '1633', in the collection of the Dukes of Buccleuch [fig. 2], is the lost pendant to the present painting; Roethlisberger disagreed, noting that the two pictures' respective dimensions — 170 x 222.5 cm. for the *Ulysses* and 99 x 124.5 cm. for the Buccleuch *Judgment* — are too divergent, a view with which the present author concurs.)

Alessandro Rondinini (d. 1639) was a member of a distinguished art collecting family in Rome. His father, Natale Rondinini (1540-1627), commissioned five paintings from Giovanni Lanfranco (including a collaboration with Orazio Gentileschi, *St. Cecilia with an Angel* in the National Gallery of Art, Washington, D.C.), and his great-grandson, Giuseppe Rondinini (1725-1801), owned Michelangelo's unfinished *Pieta*, known today as the *Rondinini Pieta* (Castello Sforzesco, Milan). Alessandro and his wife, Felice Zacchia (1593-1667), commissioned paintings from Giovanni Benedetto Castiglione and Pieter van Laer, in addition to the two pendants by Claude, and Domenico Guidi sculpted Felice's portrait bust (Galleria Borghese, Rome). Following the death of Felice, Claude's *Seaport with Ulysses* was inherited by Giuseppe Rondinini, and after his death in 1801, it was bequeathed with the entire collection to Camillo Zacchia, an Emilian nobleman descended from the family of Felice Zacchia; it remained in a private Italian collection since that time.

53

JEAN-MARC NATTIER

(PARIS 1685-1776)

Portrait of Marie Rose Larlan de Rochefort, Marquise de Nétumières (1719-1785), seated, with her dog

signed and dated 'Nattier. / Pinxit. 1748.' (center right, on the column)

oil on canvas

39½ x 31½ in. (100.2 x 80.6 cm.)

\$500,000-700,000

£370,000-510,000

€430,000-590,000

PROVENANCE:

Commissioned by the sitter, and by descent in the family.

Comte de Legge, Bel-Air castle, Le Pertre (Ille et Vilaine).

Private collection.

with Jean-François Heim, Basel, where acquired by the present owner.

Jean-Marc Nattier was the leading portrait painter of the Parisian *beau monde* in the middle of the eighteenth century. The son of an obscure portraitist and the younger brother of a history painter, Nattier was elected to the Académie Royale in 1718 as a history painter – his diploma piece is *Perseus Changing Phineas to Stone* in the museum in Tours – but soon turned to the more lucrative practice of portraiture. No artist was better able to convey the delicacy and charm of feminine beauty without sacrificing the grandeur and physical presence required in the depiction of great ladies. In his finest portraits, Nattier captured the subtle charms of plain-looking women, without losing a convincing likeness, and the intelligence and grace of beautiful women, without diminishing either

their aristocratic status or their comely allure. Few painters have been as skilled in employing a swirl of satin ribbons, swaths of enveloping silk and billowing swags of velvet drapery to enliven a portrait with movement, energy and elegance.

Throughout Nattier's long career, his sitters were the grandest members of the French nobility and court of Louis XV, including Queen Marie Leczinska, the Marquise de Pompadour and the king's daughters. The subject of the present portrait is Marie-Françoise-Rose de Larlan de Kercadio de Rochefort (1719-1785), the Marquise de Nétumières, daughter of Jules de Larlan, Baron de Rochefort (d.1722). A celebrated beauty, she married Charles-Paul Hays (1712-1762), the Marquise de Nétumières et du Chastelet, Viscomte du Besso, seigneur du Catuélan et de Rochers, heir of one of the oldest families in Brittany, on 23 June 1735. The couple had six children – three boys and three girls – three of whom died in infancy or early childhood. The Marquis de Nétumières was a descendant of the Sévigné family and he, his wife and children lived in Les Rochers in Brittany, near Vitré, the manor house (which still survives) of the Marquise de Sévigné (1629-1696); the celebrated correspondent often discussed the house in her famous *Letters* written to her daughter.

Nattier's portrait of the Marquise de Nétumières, which is signed and dated '1748', was painted when the sitter was about 30 years old, and many of its delights are particular to the artist's sumptuous yet modest portrayal of her. Despite the agitated excitement of the little black hound barking on her lap, her expression conveys a calm and direct openness and intelligence, and an inviting warmth of personality that accounts for much of the painting's appeal. The beautiful, nuanced rendering of fabrics, subtle palette of various dark blues – including 'Nattier Blue', the color that still carries the artist's name – and chocolate browns, and the gently rendered fall of natural light all contribute to its allure. The warm *sfumato* that envelops the marquise heightens the creaminess of her complexion, creating soft atmospheric effects that emphasize her refined beauty and function as a metaphor for the sweet charm of the sitter's character that her contemporaries often cited.

Two years after the marquise sat to Nattier, she was painted in pastel by Jean-Etienne Liotard (1702-1789), the celebrated Swiss pastellist in his studio in Paris (fig.1). Although Nattier stressed the elegance and chic of his subject, Liotard's spare portrait emphasizes her domestic character. Both artists memorably render the wide-eyed gentleness of her nature.

An anonymous miniature portrait of the marquise also survives and remains with one of her descendants; a hand-written inscription on the reverse indicates that it had belonged to her third son, Marie-Charles Hays, Comte de Nétumières (1758-1839).



fig. 1 Jean Étienne Liotard, *Martie-Rose de Larlan de Kercadio de Rochefort, Marquise des Nétumières*, 1750, Detroit Institute of Arts.



54

JEAN-BAPTISTE PATER

(VALENCIENNES 1695-1736 PARIS)

Les aveux indiscrets (The indiscreet confession)

oil on canvas

17½ x 21½ in. (44.5 x 55 cm.)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

PROVENANCE:

Pierre Filloeuil, Paris, until 1739 (sold in a group of ten paintings by Pater illustrating the *Contes* of La Fontaine).

Private collection.

EXHIBITED:

Columbus, Ohio, Gallery of Fine Arts, *A Tour of Famous Cities*, 3 October-16 November 1952, no. 32.

London, Wildenstein, *Important Paintings of the French XVIII Century*, 21 March-28 April 1956, no. 28.

Paris, Gazette des Beaux-Arts, *De Watteau à Prud'hon*, 11-31 May 1956, no. 70.

Tokyo, Wildenstein, *From Renaissance to Fauvism*, 18 January-16 March 1973, p. 10.

Tokyo, Wildenstein, *Le Bonheur de vivre: la peinture et l'art français au XVIIIe siècle*, 12 February -11 April 1987.

Paris, Musée Marmottan Claude Monet, *De Le Brun à Vuillard: de l'Académie Royale à l'Académie des Beaux-Arts, trois siècles de peinture française*, 13 October 1995 - 7 January 1996, p. 43.

LITERATURE:

Mercur de France, August 1739, p. 1834.

Paris, Hôtel Drouot, *Collection d'un amateur* [Barroilhet], *Tableaux et dessins, anciens et modernes, December 24, 1867, cited under lot 33.*

F. Ingersoll-Smouse, *Pater*, Paris, 1928, p. 74, 198, no. 472, fig. 185.

E. Pognon and Y. Bruand, *Inventaire du Fonds Français: graveurs du XVIIIe siècle*, IX, Paris, 1962, p. 183, cited under no. 5.

As Watteau's only true pupil, Jean-Baptiste Pater built his career on the shoulders of his teacher, quite naturally stepping in to fill the void left in the market by Watteau's untimely death in 1721. Pater was received into the French Académie in 1728 as a 'painter of modern subjects', and the artist best able to continue the tradition of *fêtes galantes* that his celebrated master had invented. Yet there is something lighter and more decorative in Pater's paintings than in his master's prototypes. His brushwork is looser and more liquid, his palette of pearly pinks, silver greys, milky ivories and acid blues is cooler, brighter and less autumnal than Watteau's.

In addition to painting *fêtes galantes*, semi-erotic scenes of women bathing and hunting scenes, Pater also created delightful illustrations

of poems by contemporary authors and poets. The present painting is from one of his most celebrated projects, a series of paintings illustrating licentious *Contes* (*Tales*) in verse of Jean de La Fontaine, which the artist produced in collaboration with François Boucher, Nicolas Vleughels, Pierre Subleyras and several lesser painters. These works were intended to serve as the basis for engravings in the so-called *Suite de Larmessin* (see F. Ingersoll-Smouse, *op. cit.*, pp. 74-75, nos. 470-81).

Here, Pater portrays the climatic moment of 'Les Aveux indiscrets' (Livre V, Conte 5), a tale first published in 1685. La Fontaine's poem recounts how, after a year of blissful marriage, Damon confides to his pretty wife Aminte that before they were wed he had sired a child by another woman. In her naïveté, Aminte confesses that she too had an amorous encounter resulting in the birth of a child. Infuriated, Damon rushes into the street, seizes a packsaddle (Fr. *Bât*) and carries it on his back like a mule to show that his wife had tricked him. Aminte's mother chastises her for her candor and, with her own husband eavesdropping, tells regretfully how in her youth she herself had given birth to children out of wedlock. The outraged old man rushes into the street and dons the strap (Fr. *Sangles*) of the mule pack. He and his son-in-law run through the streets wearing the symbols of their wives' perfidy:

*Chacun en rit, encore que chacun sache
Qu'il a de quoi faire rire à son tour.
Les deux maris vont dans maint carrefour,
Criant, courant, chacun à sa manière:
"Bâté" le gendre, et "sanglé" le beau-père.*

[Everybody laughed, although each knew
That he or she too could be become a laughing stock.
The two husbands go to many an intersection,
Shouting, running, each in his own way:
The son-in-law 'saddled', the father-in-law 'cinched'.]

A sheet of figure studies for this composition appeared in the sale of the collection of the operatic baritone Paul Barroilhet, 1867, lot 33. A red chalk study for the mother and child figures seen at lower left was formerly in the Marius Paulme collection, Paris. Another version of the present picture, attributed to the studio of Pater, was in the Paris sale, Hôtel Drouot, December 16-17, 1912, lot 14.



ANNE-LOUIS GIRODET DE ROUCY-TRIOSON (MONTARGIS, LOIRET 1767-1824 PARIS)

Galatea

oil on canvas
18¼ x 15¼ in. (46 x 39 cm.)
in its original French Empire frame

\$50,000-70,000

£37,000-51,000
€43,000-59,000

PROVENANCE:

(Probably) The artist; (!) his sale, Paris, 5 April 1825, lot 55, where presumably acquired for 665 FF by the following,
(Probably) Antoine-Calude Pannetier (1772-1859), Paris; his sale, Drouot, Paris, 28 April 1857, lot 33.

This highly-refined head study relates to Girodet's late masterpiece *Pygmalion and Galatea* (Musée du Louvre, Paris; fig. 1), which he painted between 1813 and 1819. The patron was Giovanni Battista Sommariva, an Milanese politician who had settled in Paris in 1806. Starting in 1808, Sommariva began to assemble a vast collection of Neoclassical art, which would eventually include works by Prud'hon, Canova, Guérin, and Gérard. As Girodet was the most important and original Neoclassical history painter after his teacher, Jacques-Louis David (and indeed, Sommariva would own David's 1817 *Cupid and Psyche*, today in

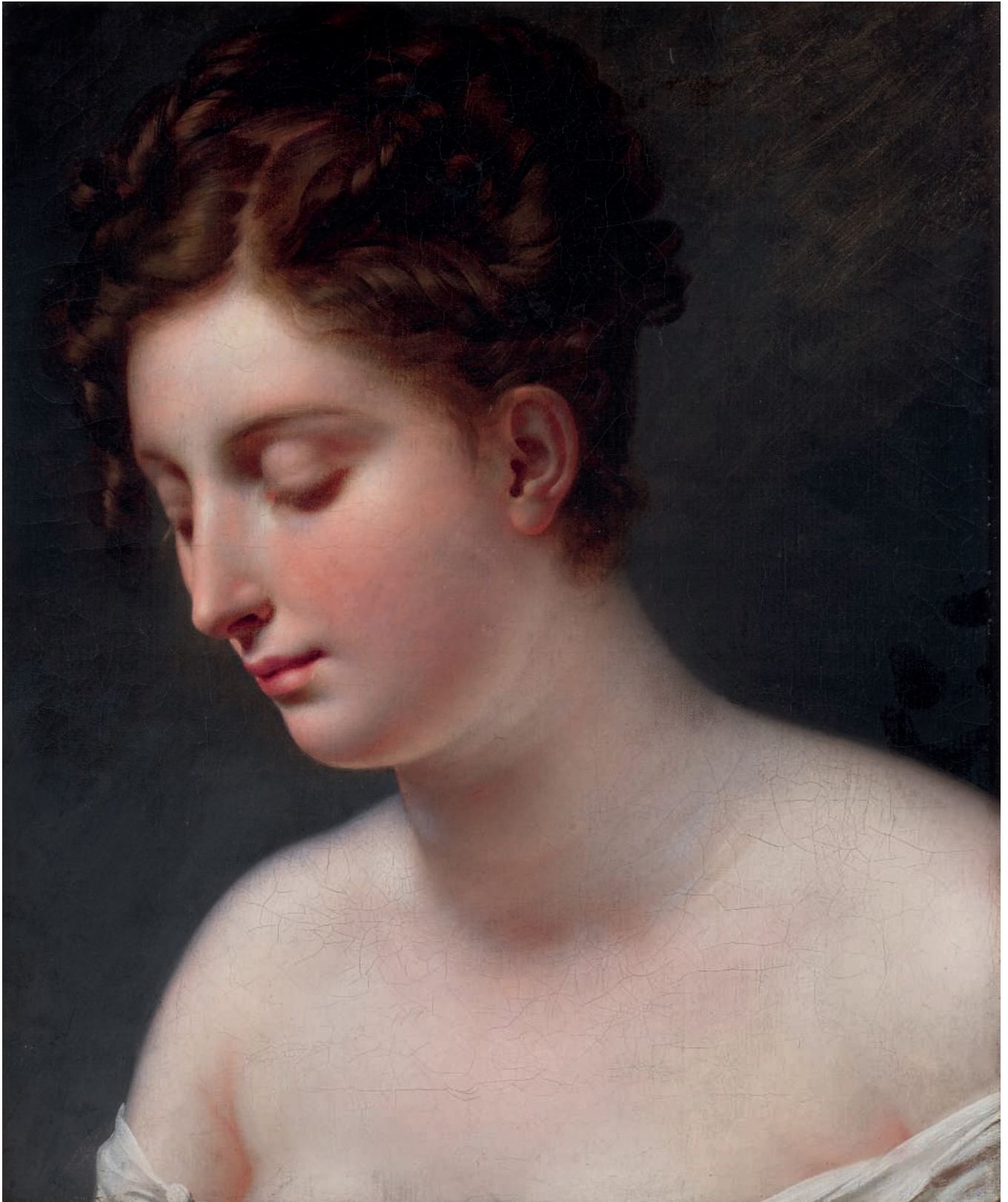
the Cleveland Museum of Art), the Italian collector was naturally drawn to Girodet's work. In fact, in 1809 Sommariva attempted to acquire *The Sleep of Endymion*, but the Girodet refused to sell it to him, hoping that the French government would buy it instead. After years of negotiation, the artist and patron eventually came to an agreement in late 1812: Girodet would produce a painting that would pay homage to the great Neoclassical sculptor Antonio Canova. For subject matter, they settled upon the celebrated story from Ovid's *Metamorphoses*, which tells of the Cypriot sculptor Pygmalion, who carved from ivory a woman whose beauty was beyond that of any living being. The artist ultimately fell in love with his creation, and prayed to the goddess Aphrodite that she would have mercy on him and transform his inanimate creation into living flesh. Upon returning from Aphrodite's temple, Pygmalion kissed the statue (which by the 18th century had become known as Galatea), only to discover that her lips were flush red and that she was miraculously changing into a human being. The pair fell deeply in love and soon married, bearing a son named Paphos, after whom the Cypriot city is named.

Writing to his artist friend François Xavier Fabre on 20 June 1819, Girodet lamented, "I am extremely busy with a painting that has been taking up my time for ages and that I have restarted several times without success, not knowing if I would be happier with the previous version.... To be truthful I don't know how I am going to finish it. But the fate of this painting is either to have a resounding success or to fall flat on its face; I don't see any other way" (quoted in S. Bellenger, *Girodet 1767-1824*, exhibition catalogue, Paris, 2005, p. 464). Girodet finished his painting soon after, and presented it in the Salon of 1819 – famously in the same rooms as the defining painting of the Romantic movement, Géricault's *Raft of the Medusa*. The result won him wide acclaim. As Sylvain Berenger writes, "Girodet produced a pure and luminous pictorial poem, the quintessence of the classicism he sought to regenerate...." (*ibid*).

Girodet was a meticulous artist who produced several preparatory drawings and studies for his paintings. His point of departure for *Pygmalion and Galatea* was Canova's sculptures, the *Venus Italica* and *Terpsichore*, as well as the Hellenistic *Medici Venus*. While no sketches for the entire painting are known, several studies in paint for the principal figures exist. Three studies of Galatea are described in the catalogue for Girodet's studio sale of 11 April 1825. Of these, the one sold as number 53 is particularly of interest here, as it is an apt description for the present lot: "Tête de jeune femme brune, les yeux baissés. Étude pour la Galatée / Head of a young brunette, with her eyes lowered. Study for the Galatea." This painting has traditionally been identified as the work owned by Girodet's heiress, Rosine Becquerel-Despéaux, which was shown in the 1967 Girodet exhibition in Montargis (no. 45) and then sold at Sotheby's, Monaco, 21 June 1991, lot 28 before a private collector acquired it from Richard Feigen. A compelling argument can be made, however, that our picture, rather than the Becquerel-Despéaux work, is the painting that sold in 1825. Notably, the latter is unfinished at its lower right (see *ibid*, fig. III.306), a detail that would likely have been noted in the sale catalogue. Moreover, lot 53 was acquired by Girodet's student and friend, Antoine Claude Pannetier (1772-1859) for 665 francs, and so it could only have wound up in the Becquerel collection if one assumes it was somehow acquired by the family in the 1857 Pannetier sale (see *ibid*, p. 466). Notably, an engraving by Joseph Dassy (1791-1865), entitled *Première étude pour le tableau de Galatée*, corresponds precisely to our painting, as does a drawing in the Musée de Montargis.



fig 1. Anne Louis Girodet, *Pygmalion and Galatea*, Musée du Louvre, Paris, © RMN-Grand Palais / Art Resource, NY.



PROPERTY FROM THE COLLECTION OF MIMI ADLER

56

GEORGE ROMNEY, R.A.
(DALTON-IN-FURNESS, LANCASHIRE 1734-1802
KENDAL, CUMBRIA)

*Portrait of Sir Thomas Frankland, 6th Bt. (1750-1831), half-length,
in profile*

oil on canvas
30 x 25 in. (76 x 63.5 cm.)

\$40,000-60,000

£29,000-43,000
€34,000-51,000

PROVENANCE:

Commissioned from the artist by John Amyand (1751-1780) in 1777.
with Newhouse Galleries, New York, 1928.

Private collection.

with L. Lamar Galleries, New York, 1931.

with Acquavella Galleries, New York, 1937.

Norton Asner (1909-1991), Baltimore; (*), Sotheby's, New York, 14 October
1992, lot 100.

EXHIBITED:

Los Angeles, Los Angeles Art Association, *Loan Exhibition of International
Art*, 15 October-15 December 1937, no. 95.

LITERATURE:

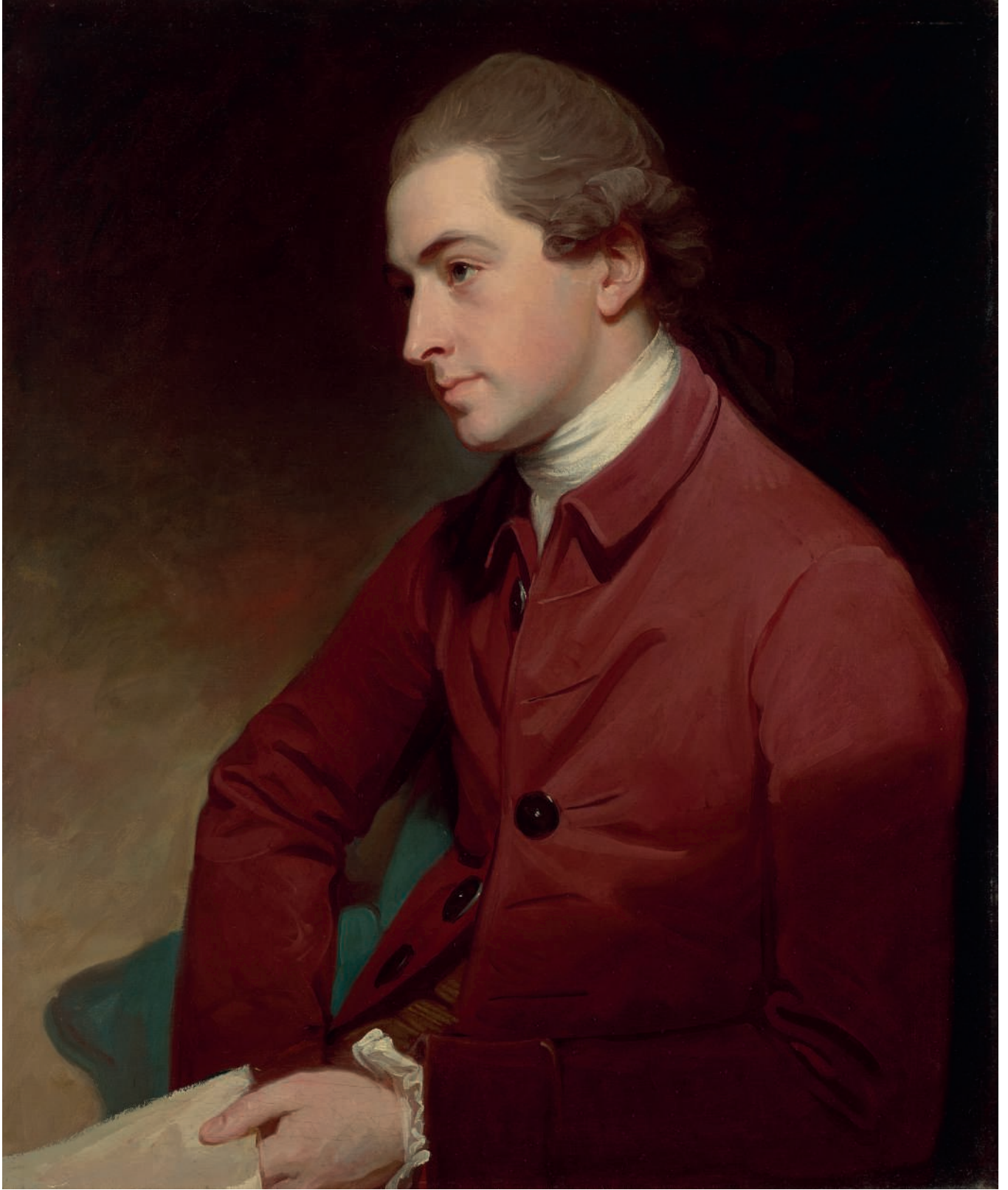
H. Ward and W. Roberts, *Romney: Catalogue Raisonné of his Works*, II,
London, 1904, p. 58.

A. Kidson, *George Romney: A Complete Catalogue of his Paintings*, I,
New Haven and London, 2015, p. 228, no. 479, illustrated.

Thomas Frankland was born to Sir Thomas Frankland, 5th Bt., and his
wife Sarah, née Rhett in 1750. Following schooling at Eton and Merton
College, Oxford, in 1772 he entered Lincoln's Inn. Between 1774 and 1801
he twice represented Thirsk as a Member of Parliament, first between
1774 and 1780 and again between 1796 and 1801, and in the interim years

served as High Sheriff of Yorkshire. In 1775 he married Dorothy Smelt,
daughter of William Smelt of Bedale, Yorkshire, with whom he had five
children. Following the death of his father in 1784, Frankland succeeded
to the baronetcy and Thirkleby Hall. In 1790 Frankland commissioned
James Wyatt to rebuild the estate's house, stables and triumphal arch in
a classical style. In addition to his professional pursuits, Frankland was a
noted amateur botanist who was selected a Fellow of the Royal Society
in 1773. In honor of his contributions to the field, the Scottish botanist
Robert Brown named the genus *Franklandia* (lanolin bushes) after him.

This portrait was commissioned in 1777 by Frankland's friend John
Amyand, MP for Camelford. In conjunction with the present painting,
Amyand ordered a portrait of Richard Aldworth Neville (A. Kidson, *op.
cit.*, II, p. 429, no. 946), for which he paid Romney 35 guineas on July 11.
Frankland, Amyand and Neville had been classmates at Eton (Frankland
and Griffin matriculated to Merton College together) and entered
Parliament following the elections of 1774. Though evidence is scant, the
three men may have intended to exchange portraits as tokens of their
friendship. Indeed, Kidson notes that more than one version of Neville's
portrait is known and further suggests Frankland's two documented
visits with Romney in March 1780 may relate to a second, unrealized
version of his portrait (*loc. cit.*). No portraits of Amyand – who died
prematurely in June of that year – are documented.







°◆57

HENRY FUSELI

(ZÜRICH 1741-1825 PUTNEY HEATH, NEAR LONDON)

The incubus leaving two young women

oil on canvas

34 x 43½ in. (86.4 x 110.5 cm.)

\$3,000,000-5,000,000

£2,200,000-3,600,000

€2,600,000-4,200,000

PROVENANCE:

(Possibly) Acquired from the artist by Theodor Falckeyesen (1768-1814), Basel, in 1794.

Private collection since the late 19th century, from which acquired by the present owner circa 2010.



fig. 1 Henry Fuseli, *The Nightmare*, Detroit Institute of Arts.





fig. 2 Henry Fuseli,
The Incubus, Muraltengut,
Zürich.

With almost all major works by Henry Fuseli now in museum collections, the recent discovery of his striking and psychologically complex *The incubus leaving two young women* marks a significant addition to his oeuvre. It is the most important work by the artist to come to market in over a generation.

According to the late David H. Weinglass, *The Incubus* can be seen as a counterpart to Fuseli's masterpiece, *The Nightmare*, perhaps the most iconic depiction of Gothic horror in art history (fig. 1; Detroit Institute of Arts; private written communication with the owner dated 7 October 2014, a copy available upon request). *The Nightmare* made its debut at The Royal Academy exhibition of 1781 and its remarkable evocation of terror – as well as its strong sexual overtones – shocked and titillated both the art world and wider public alike. The painting presented no moral or message but, unlike anything presented before, was a mere projection of Fuseli's imagination. It frightened and fascinated the public and became so popular that it was reproduced in print form and widely circulated. *The Nightmare* inspired Mary Shelley's *Frankenstein*, William Blake's

Jerusalem and the poems of Edgar Allen Poe and became an enduring symbol of the Romantic era.

An incubus was said to be an imp or spirit that would sit atop a person as they slept, embodying the physical sensation of a nightmare. Though men could be visited, the incubus' victims were more commonly women who were thought to be more prone to nightmares when sleeping on their back. *The Nightmare* represents the moment of the assault, depicting a woman, sprawled on her back in fitful sleep, with the fiendish figure perched on her chest. *The Incubus*, meanwhile, exhibits a significant shift in psychological focus, representing the immediate aftermath, when the victim awakens, disorientated and anguished, and the incubus flees on horseback through the window.

The composition of *The Incubus* is known in another, slightly larger canvas, now in Muraltengut, Zürich, acknowledged by Weinglass as the earlier version, possibly dating to the late 1780s (fig. 2). Gert Schiff identified the Muraltengut canvas as that mentioned in a letter



fig. 3 Engraved by Theodor Falckeyesen after his own drawing in the Oeffentliche Kunstsammlung, Basel, from Fuseli's composition.

from Fuseli to William Roscoe, dated 16 February 1793 (G. Schiff, *Johann Heinrich Füssli*, Zürich, 1973, p. 526). In his letter, the artist reported having received 30 guineas from the Swiss publisher, Theodor Falckeyesen, who was to reproduce the image: 'Mr. Falckeyesen einem jungen Kupferstecher und Landsmann von mir, für ein kleines Bild von einem Mädchen, das erwacht, nachdem die Nachtmahr es bedrückt hat; er wird von diesem Bild nun einen Stich machen' ('Mr. Falckeyesen, a young engraver and compatriot of mine, for a small picture of a girl who wakes up after a nightmare which has upset her; he will now take a stab at this picture.'). Indeed, Falckeyesen produced both a drawing (Oeffentliche Kunstsammlung, Basel) and an engraving after Fuseli's composition for *The Incubus* (fig. 3). Fuseli himself also left a drawing after his painted composition, executed subsequently in 1810 and now in the collection of the Kunsthaus, Zürich (fig. 4). The discovery of the present, smaller version of the *Incubus* raises the question as to whether the painting acquired by Falckeyesen – specifically described by the artist as 'ein kleines Bild' ('a small picture') – may, in fact, be the painting presented here, rather than that in Muraltegut.

While the woman in *The Nightmare* is alone, in *The Incubus* the sense of horror and isolation is heightened by the presence of her resting companion who has slept peacefully through her ordeal. Both canvases, however, display a dynamic translation of a complex psychological narrative into memorable visual terms; the compositions are rhythmic and dependent on motifs from Hellenistic sculpture, exhibiting Fuseli's customary eroticism, with semi-clad women set within a sparse and confined interior, backed by a simple curtain. As Weinglass observed, the attitude of the waking woman recalls the figure of Michelangelo's *Dawn* gracing the tomb of Lorenzo de' Medici (fig. 5; Cappelle Medicee, Basilica di San Lorenzo, Florence) and Giulio Romano's *Dream of Hecuba* (Palazzo Ducale, Mantua), revealing the enduring impact of these Italian artists on Fuseli's work.

A taste for fantastic and supernatural themes permeated culture in Britain from around 1770 to 1830 and Fuseli – with his predilection for the horrific and the erotically charged – emerged at its center. As early as the 1780s, the artist began to depict subjects from Shakespeare and Milton,



LEFT PAGE ABOVE: fig. 4 Henry Fuseli, *An Incubus Leaving Two Sleeping Women*, pencil and wash on paper, Kunsthhaus, Zürich.

LEFT PAGE BELOW: fig. 5 Michelangelo, *Dawn*, from the tomb of Lorenzo de' Medici, Medici Chapel, San Lorenzo, Florence.

RIGHT PAGE ABOVE: fig. 6 Henry Fuseli, *The Artist in Despair over the Magnitude of Antique Fragments (the Right Hand and Left Foot of the Colossus of Constantine)*, Kunsthhaus, Zürich.

RIGHT PAGE BELOW: fig. 7 Henry Fuseli, *Portrait of a lady* on the reverse of *The Nightmare*, Detroit Institute of Art.

providing him with an opportunity to explore his interest in the mystical, demonic, and mythological. He transformed the rich texts of these English literary titans into bizarre and occasionally disturbing imagery, in much the same manner as his contemporary and friend William Blake, who had been profoundly influenced by Fuseli (see A. Blunt, *The Art of William Blake*, Columbia, 1959, p. 39; R. Lister, *William Blake*, London, 1968, p. 138; and D. Erdman, in *Blake: Prophet Against Empire*, Princeton, 1954, p. 41). Blake was sixteen years Fuseli's junior and the two collaborated on a number of engraving and design projects. In his *Public Address*, intended to accompany his engraving of *Chaucer's Canterbury Pilgrims*, Blake lauded the elder artist, positioning Fuseli alongside Michelangelo, Shakespeare, and Milton (G. Keynes, ed. *The Complete Writings of William Blake*, London, 1966, p. 595). Fuseli's works from the 1780s proved beyond doubt his claim to rank alongside Sir Joshua Reynolds and Benjamin West as a history painter and to transcend them in emotional force.

The artist was born Johann Heinrich Füssli in Zürich and was descended from a long line of bell-founders, artisans and painters. His father, Johann Caspar, was a former itinerant portrait painter, art writer and collector of early Swiss art. From him, Fuseli received rigorous art-historical training, acquainting him at an early age with the Neo-classical ideas of Johann Joachim Winckelmann and Anton Raphael Mengs. His artistic career was already underway by the age of eight when he began secretly copying prints and drawings in his father's extensive collection, using his left hand to disguise his style in the hope of avoiding detection. While Johann Caspar encouraged the artistic aspirations of his other four children, he was opposed to Fuseli himself becoming a painter. He sent his son to the Caroline College in Zürich to be educated as a clergyman and, in 1761, Fuseli was ordained a Zwinglian minister.

By then he had become a polyglot steeped in the classics, with an almost verbatim knowledge of Homer, the *Nibelungenlied*, Dante, Shakespeare

and Milton, all of which he would later plumb for subject matter as a history painter. He eagerly absorbed the revolutionary critical theories of J.J. Bodmer and J.J. Breitinger on the nature of poetry, that led to the rise of the *Sturm und Drang* ('Storm and Stress') movement and eventually blossomed into full-blown German Romanticism. It was under the influence of Bodmer's political lectures that he and his friends, Johann Caspar Lavater and Felix Hess, wrote in 1762 their exposé of a corrupt Zürich magistrate, which led them to seek temporary exile in Germany. There, Fuseli was initiated into a remarkable pan-European meritocracy of thinkers and writers working to free the creative consciousness from its constricting rationalistic fetters. Shortly thereafter, in 1764, Fuseli set out for London as a spokesman for German literature and aesthetics, armed with introductions to influential individuals, many of whom, like the banker Thomas Coutts and the 'radical' bookseller, Joseph Johnson, would befriend him and become generous long-term patrons of his art.

During the next four years, Fuseli supported himself by his pen, supplementing his journalistic work by providing the booksellers with designs for book illustrations. By early 1768, however, he contemplated devoting himself to fine art and sought a meeting with the celebrated British portraitist, Sir Joshua Reynolds. The selection of drawings and etchings Fuseli showed Reynolds greatly impressed the older artist, who became convinced that Fuseli could be a successful 'colourist as well as a draughtsman', notwithstanding his lack of formal training as a painter (J. Knowles, *Life and Writings of Henry Fuseli*, London, 1831, I, pp. 43-4; II, p. 333; G. Bungarten, *J. H. Fussli's 'Lectures on Painting'*, Berlin, 2005, I, p. 217).

Reynolds urged Fuseli to study painting in Italy and in 1770, he departed for Rome, travelling via Genoa and Florence. On arrival, he found himself overwhelmed both by the grandeur and scale of Roman sculptures, as articulated in his powerful drawing of *The Artist in Despair over the Magnitude of Antique Fragments: the right hand and left foot of the Colossus of Constantine* (fig.6; Kunsthau, Zürich). He adopted the Italianate form and pronunciation of his name and rejected the archaism of Winckelman and Mengs which had suffused his early artistic output in favor of the dramatically expressive and heroic renderings of the human form he encountered in works by Michelangelo, Parmigianino and Rosso Fiorentino. These artists would inform Fuseli's bold, rhythmic, and psychologically penetrating compositions for years to come. He returned to London nine years later an international celebrity.

As a history painter, the bulk of Fuseli's *oeuvre* comprises subjects lifted from canonical literature and antiquity, such as his *Titania and Bottom* and *Lady Macbeth* from Shakespeare's *A Midsummer Night's Dream* and *Macbeth* both in Tate, Britain, London and *The Shepherd's Dream* and *The Night-Hag Visiting the Lapland Witches* from John Milton's *Paradise Lost*. In contrast, however, his iconic *The Incubus* and *The Nightmare* have no literary source but rather derived from the darkest corners of Fuseli's own imagination. The presence of a woman's portrait on the reverse of the Detroit canvas (fig. 6) has led many to speculate that the sleeping woman may depict Anna Landolt, niece of Fuseli's friend, Lavater. Fuseli fell wildly in love with Landolt while in Zürich, even proposing to her, but was rejected as a suitor, apparently causing him to spiral into bitterness. The work has been read as representing the torment of lost love, or indeed an attempt by Fuseli to exorcise his resentment by punishing Landolt with the horrifying incubus encounter.



58

GEORGE ROMNEY, R.A.
(DALTON-IN-FURNESS, LANCASHIRE 1734-1802
KENDAL, CUMBRIA)

Portrait of Miss Williams, bust-length, in a painted oval

oil on canvas

30% x 25 in. (77.2 x 63.5 cm.)

\$40,000-60,000

£29,000-43,000

€34,000-51,000

PROVENANCE:

F. Butler, Tasmania; Christie's, London, 25 June 1904, lot 78, where acquired for 3300 gns. by the following, with Thomas Agnew and Sons, London.
John F. Talmage (1833-1897), New York; his sale (!), American Art Association, New York, 20 February 1913, lot 21, where acquired by the following,
with Scott & Fowles, New York.
with Knoedler, New York, 1921.
(Probably) Colonel Seymour Cochran, C.B.E., as 'Mrs. Williamson', from whom acquired by,
(Probably) with Sulley.
(Probably) with Scott & Fowles, New York, 1931.
(Probably) M. Sheppey, Toledo.
(Probably) Albert K. Schneider, New York.
with Closson Gallery, Cincinnati.
Max Safron.
with Hirschl & Adler, New York, from whom acquired in 1986 by the following,
with Newhouse Galleries, New York, where acquired by the late owner.

LITERATURE:

H. Ward and W. Roberts, *Romney: Catalogue Raisonné of his Works*, II, London, 1904, p. 172.

A. Kidson, *George Romney: A Complete Catalogue of his Paintings*, II, New Haven and London, 2015, p. 635, no. 1419, illustrated.

This painting belongs to a group of female three-quarter-length portraits within a painted oval, by George Romney, from the late 1770s and early 1780s in which the sinuous outline of the figure divides the picture space in half vertically. It can be compared with portraits such as Romney's *Elizabeth, Countess of Sutherland* and *Miss Taubman* (A. Kidson, *op. cit.*, nos. 1263 and 1270).

Nothing is known of the sitter, Miss Williams, who is recorded in Romney's sitter book as having had four appointments with the artist between 21 July and 4 August 1781 and who paid the artist 20 guineas in two installments, the last of which was received on 9 December 1782. Alex Kidson (*loc. cit.*) reasonably presumes the portrait is identical to that of a 'Mrs. Williamson', formerly in the collection of Colonel Seymour Cochran, noting that no client by the name of Mrs. Williamson is referenced in the artist's papers. The confusion may have arisen due to a corruption of the sitter's name.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

59

JACQUES-LAURENT AGASSE

(GENEVA 1767-1849 LONDON)

Bay Ascham, a stallion, led through a gate to a mare

oil on canvas

59 $\frac{7}{8}$ x 72 in. (152.1 x 182.9 cm.)

\$500,000-800,000

£370,000-580,000

€430,000-680,000

PROVENANCE:

Painted for the Hon. George Pitt (1751-1828), 2nd Baron Rivers, and by inheritance to his nephew, William Augustus Pitt Lane-Fox (1796-1832), and by descent in the family to his great-grandson, George Lane-Fox Pitt-Rivers (1890-1966), the Manor House, Hinton St. Mary, Dorset, and by inheritance to his partner, Stella Pitt-Rivers, *née* Lonsdale, from whom acquired by the following, with John Baskett, London, on behalf of, Paul Mellon (1907-1999), United States, by 1969, by whom sold Christie's, London, 17 November 1989, lot 8. with Arthur Ackerman & Sons, London, where acquired by the present owner in November 1990.

LITERATURE:

Jacques-Laurent Agasse, *Catalogue Autographe de son Oeuvre 1800-1849*, Geneva, recorded under either the date 10 March 1804 or 22 June 1804.
Judy Egerton, *British Sporting and Animal Paintings, 1655-1867, The Paul Mellon Collection*, 1978, pp. 181-182, no. 186, plate 23.
J. Baskett, *The Horse in Art*, New Haven and London, 1980, p. 120, illustrated.
C. Sanger, 'Agasse in London', *Jacques-Laurent Agasse 1767-1849*, exhibition catalogue, London, 1988, p. 32.

Born in Geneva to a family of Huguenot origin, Agasse trained in his hometown before moving to Paris in 1786 to complete his artistic education in the studio of Jacques-Louis David, while also studying animal anatomy and dissection. The outbreak of the French Revolution put an end to his French stay and he returned to Geneva in 1789. It was here in 1790 that he met George Pitt (1751- 1828), later 2nd Baron Rivers of Stratfield Saye, who would go on to be his most important patron – commissioning the present painting amongst many others. At

Pitt's instigation, Agasse settled in London in 1800, with the ambition of establishing himself as a prominent sporting painter to affluent aristocrats. In *Bay Ascham* Agasse deploys his profound knowledge of anatomy while also succeeding in conveying the animal's character, the proud tilt to the head and the lively dancing feet, justifying the praise bestowed upon him by his younger contemporary, Edwin Landseer: 'he paints animals like none of us can.'

The horse himself was owned and bred by the Earl of Lonsdale; He was by *Ascham* and his dam was the *Gower Stallion*, his ancestry also included the famous racehorses the *Darley Arabian* and the *Godolphin Arabian*. Despite this, he was never trained for racing but was a stallion on the Earl's celebrated stud farm. It is possible that George Pitt chose *Bay Ascham* as Agasse's subject because he had sent some of his mares to be covered by him, and may even have acquired the stallion at some point for his own stud at Stratfield Saye; this would accord with the dating of the painting to 1802-04, after the death of the Earl of Lonsdale. In the advertisements of the 1804 *Racing Calendar*, the stallion was described as 'fifteen hands and a half high, his colour dark bay, with black legs, and in point of bone, strength and symmetry, he is equalled by few thoroughbred horses'. Agasse painted a variant of the composition, also dateable to 1804 and of the same size as the present work (U.K. Private Collection), and a smaller version, measuring 25 x 30 in., the following year.

The painting formed part of the legendary collection of Paul Mellon (1907-1999), one of the greatest art collectors and philanthropists of the twentieth century. Mr Mellon established the Yale Center for British Art in New Haven, CT, the largest and most comprehensive collection of British art outside the United Kingdom, as well as its sister institution in London, the Paul Mellon Centre for Studies in British Art, which is the leading supporter of teaching, research, and scholarly publication in the field.



PROPERTY OF A PRIVATE COLLECTOR

60

JOSEPH WRIGHT OF DERBY, A.R.A

(DERBY 1734-1797)

An old man, half-length, in a fur-lined coat

oil on canvas

36¼ x 28 in. (92 x 71 cm.)

\$120,000-180,000

£88,000-130,000

€110,000-150,000

PROVENANCE:

John Holland, Ford Hall, Derbyshire.

Hall family of Parkhall, Mansfield and by descent to,

Mrs. Flora C. Hall, Gueph, Ontario; (!), Ward-Price, Toronto, 25 September 1946.

Mrs. Edward Maclean Stewart, Guelph, Ontario, by 1964.

Anonymous sale; Christie's, New York, 26 May 2000, lot 39.

with Simon Dickinson, Ltd., London.

Anonymous sale; Christie's, New York, 27 January 2010, lot 55, where acquired by the present owner.

EXHIBITED:

Ottawa, National Gallery of Canada, on loan, by 1964.

LITERATURE:

R. Morris, 'Joseph Wright, A.R.A.', *Apollo*, XV, January 1932, pp. 35-40.

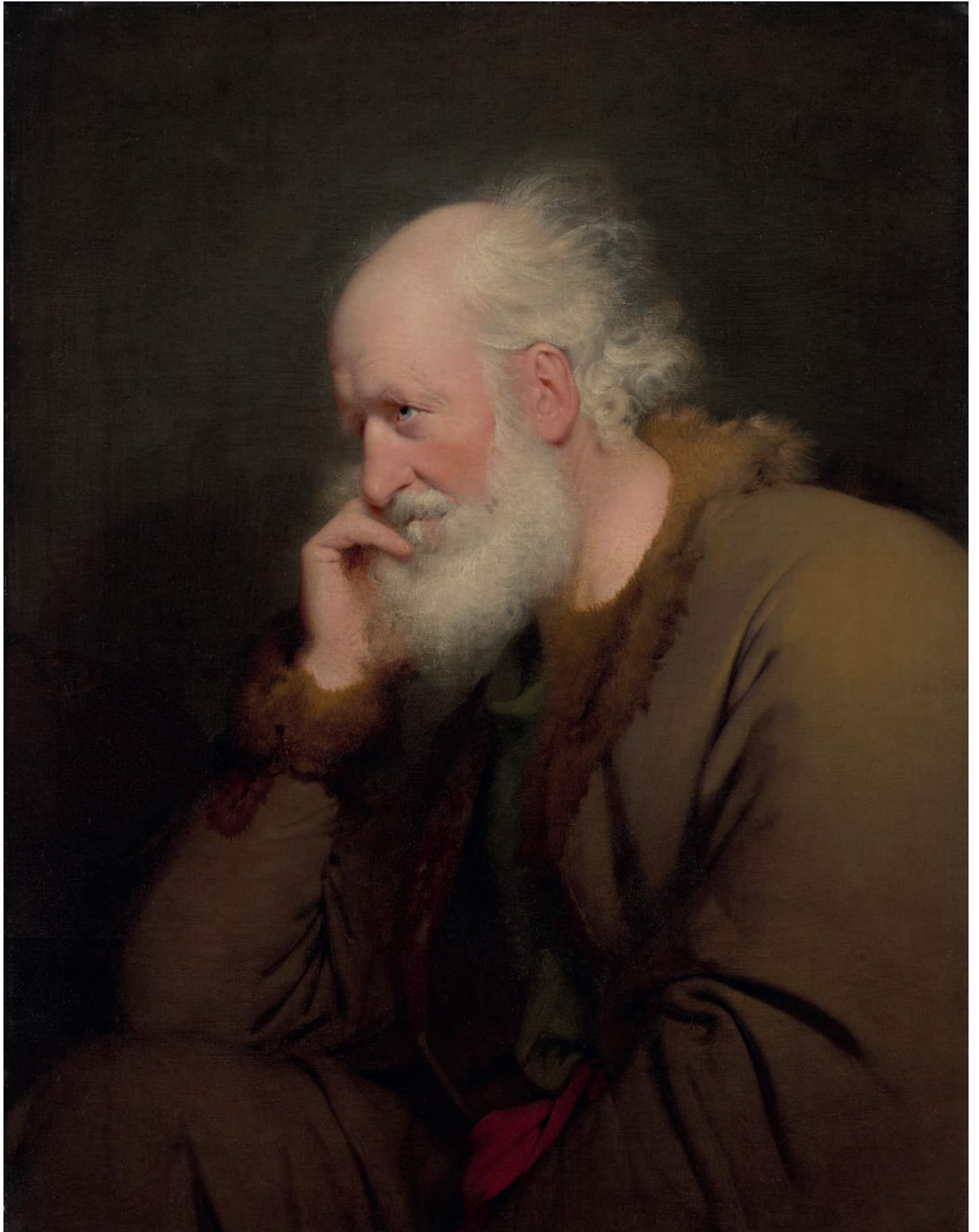
B. Nicolson, *Joseph Wright of Derby: Painter of Light*, I, London, 1968, pp. 64, 138, 233, no. 181; II, p. 145, plate 228

This powerful rendering of an old man deep in thought is recorded in Wright's *Account Book* in 1780 as: 'A Kitcat of old John Stavely for Mr. Holland, 18.18'. The painting was not intended as a portrait of Stavely, but rather as a character study, probably for an apostle or philosopher. Stavely was a favorite model of Wright's during the 1770s, who clearly saw the potential of his rugged, timeworn features: Wright made five small head studies of the sitter from different angles, four of which are recorded by Nicolson (*op. cit.*, p. 233, nos. 183-186, figs. 160 and 161) and featured him in a number of his subject pictures, including *The Captive, from Sterne* (Vancouver Art Gallery; on permanent loan to the National Gallery of Canada, Ottawa) and *The Old Man and the Ass, from Sterne* (location unknown). A pen and ink study for the latter is inscribed: 'Portrait of John Stavely [*sic*] who came from Herefordshire with Mr

French & sat to Mr Wright...'. Captain Richard French of the Royal Horse Guards was painted by Wright in *circa* 1771-72 (Nicolson, *op. cit.*, pp. 198-9, no. 64, fig. 85). Wright refers to 'Cap.t French' as a 'good friend' in a letter to his sister from Rome, dated 13 April 1774 (W. Bemrose, *The Life and Works of Joseph Wright, A.R.A. commonly called 'Wright of Derby'*, London, 1885, p. 31).

If the work does represent an apostle, it is an interesting example of the artist using a familiar religious form as a pretext to depict a sitter of highly individualized character. In common with Reynolds and indeed Caravaggio, who used beggars and street urchins as models for their subject pictures, Wright was able in these works to depict individuals from a lower social level than that allowed by conventional portraiture. These character studies have their roots in a Northern tradition; as Nicolson wrote of the present picture: 'In the last of the series dating from about 1780, when memories of Rome were fading and the art of the Netherlands was creeping back to take its place, we find ourselves once more in the world of Gerrit Dou, for whom Wright had the impudence to express admiration when on sacred Italian soil; even though in the interval since his youth he may have gained, through contact with the South, a greater breadth of vision' (*op. cit.*, p. 64).

John Holland of Ford Hall, Derbyshire, for whom this work was painted, was a close friend and important patron of the artist. He amassed a large collection of Wright's work, including portraits of himself and his wife (Nicolson, figs. 274 and 275) and, as one of Wright's executors, was involved with the sale of the artist's pictures at Christie's in 1801. The painting retains its original Neo-classical frame of a pattern designed by the artist and used exclusively by him. By devising this unique type of frame, particularly for exhibition works, Wright was advertising the individuality of his pictures.



61

CESARE DANDINI
(FLORENCE C. 1595-1656/8)

Head of a youth

oil on canvas, unlined
21½ x 16¼ in. (53.5 x 41.4 cm.)

\$100,000-150,000

£73,000-110,000
€85,000-130,000

PROVENANCE:

Private collection, Scotland, since the end of the 19th century.
with William Simpson, Aberdeen (according to a label on the reverse).
Private collection, London, by 1996.
with Hazlitt, Gooden & Fox, London and New York, where acquired by the present owner in 1996.

LITERATURE:

S. Bellesi, *Cesare Dandini*, Turin, 1996, p. 142, no. 86, fig. XXVIII.

Dandini's virtuoso oil sketch of the *Head of a youth* is among the Florentine master's liveliest and most immediate works. The handsome, beardless young model wears a burgundy-colored, plumed cap over his long, uncombed hair, and snaps his head to one side with more than a hint of exasperation in his glance. Brows furrowed, eyes blazing and red lips parted, he appears as if he is about to speak. A true working study, Dandini clearly painted his model from life, and the artist invested the sketch with a remarkable sense of vitality. The brushwork is fluid and varied throughout, ranging from strong, thickly applied pigment that lights his cheeks, forehead and the bridge of his nose, to long, liquid strokes which evoke his curling brown hair; thick salmon highlights accent the folds of his velvet beret, and translucent shadows on his lower face and neck just barely conceal the warm gray ground with which Dandini prepared the canvas.

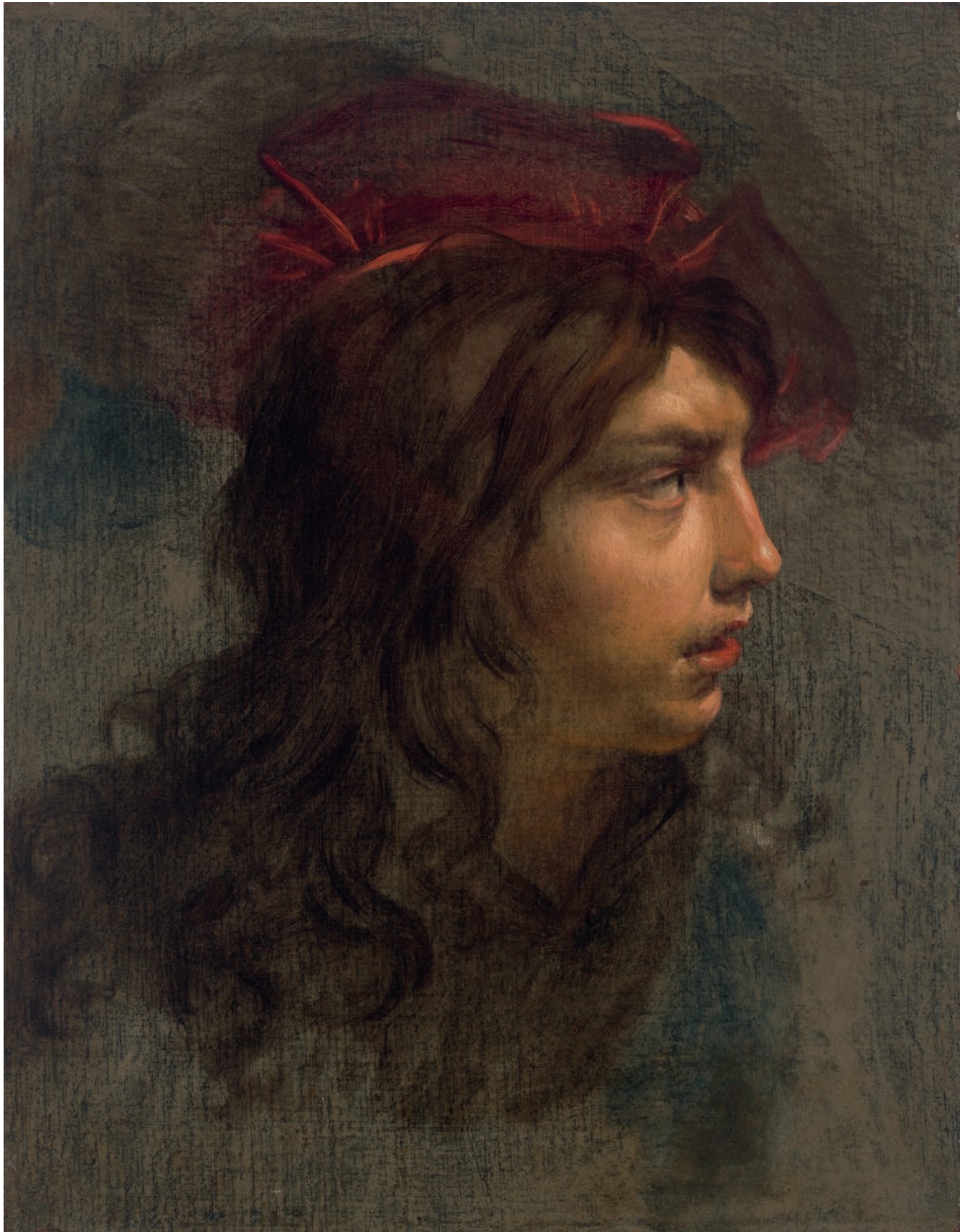
Dandini's sketch was made as a study for the painting known as '*Due Bravi*' in the Luzzetti collection, Florence (fig. 1). The finished painting is an extravagant and somewhat mysterious genre subject. In it, two half-length figures of young men, standing before a partly cloudy blue sky, almost completely fill the canvas. In the forefront, a flamboyantly dressed young man – based on the present oil sketch – holds a silver-trimmed wooden pistol in his right hand, toward which he gestures with his left. He turns his head to look at the other youth, who stands directly behind him, wearing an intricately chased silver and gold helmet. This young man holds up a gold coin in his left hand, while raising his right index finger to his lips, cryptically signaling a call for silence. The boys are surely brigands or bandits, and the painting no doubt carried a moralizing message now forgotten. A recent suggestion that the painting might represent Giovan Carlo and Mattias de Medici, youngest sons of Grand Duke Cosimo de Medici – the gold coin and silver helmet of the second youth resembles metalwork made by Gasparo Mola, goldsmith to the Grand Duke – has been convincingly dismissed by Sandro Bellisi, Dandini's biographer.

'Due Bravi' is brilliantly colored and finished with a highly polished, enamel-like surface typical of Dandini's paintings of the late 1640s and 1650s. As Bellisi observes, with their elaborate costumes and flamboyant headgear, Dandini's brigands follow in the tradition of Caravaggio's cardsharps and the '*bravi*' frequently seen in the paintings of seventeenth-century French and Northern Caravaggesque painters like Claude Vignon, Simon Vouet and Hendrick Terbrugghen. In transposing the boy from the present sketch into the scheming bandit of the finished painting, Dandini changed the color of his beret from burgundy to coral-red, emphasized its white plume, and idealized his face, rendering it smoother and more classicized, but also colder and more cunning. Bellisi dates both the sketch and the painting to the later 1640s, comparing the finished picture in style, handling and chromatic refinement to Dandini's *Conversion of Saint Paul* of circa 1647 in Vallombrosa.

The sketch is on unlined canvas. X-radiography reveals that Dandini executed the sketch on a canvas that he had previously used for an unfinished picture which he subsequently abandoned: the head and shoulders of an old man, perhaps the beginnings of a portrait, are clearly evident beneath the surface paint layers.



fig.1 Cesare Dandini, *Due Bravi*, Museo Collezione Gianfranco Luzzetti, Florence.



62

ANGELICA KAUFFMAN, R.A.
(CHUR, GRAUBÜNDEN 1741-1807 ROME)

Cornelia, Mother of the Gracchi

signed and dated 'Angelica Kauffman / pinxit Rome / 1788' (lower right)
oil on canvas

43 x 60 in. (110 x 152 cm.).

in its original frame by Lamont & Son, Chester

\$200,000-300,000

£150,000-220,000

€170,000-250,000

PROVENANCE:

Commissioned by Prince Poniatowski, nephew of the King of Poland, January 1788.

Private collection, Sweden.

with Rafael Valls, Ltd., London, by 1994.

with Simon Dickinson, Ltd., where acquired by the present owner in 1995.

LITERATURE:

Lady V. Manners and G.C. Williamson, *Angelica Kauffmann, R.A.: her life and works*, London, 1924, pp. 153, 170.

W. Wassying Roworth, 'Kauffman and the Art of Painting in England', in *Angelica Kauffmann: A Continental Artist in Georgian England*, London, 1992, p. 91.

C. Knight, *La memoria delle pitture di Angelica Kauffmann*, Rome, 1998, p. 79.

W. Wassying Roworth, 'Ancient Matron and Modern Patrons: Angelica Kauffman as a Classical History Painter', in *Women, Art and the Politics of Identity in Eighteenth-Century Europe*, M. Hyde and J. Milman, eds., New York, 2003, pp. 202-206, fig. 9.6.

In a three-year span, from 1785 to 1788, Angelica Kauffman took up the ancient Roman subject of *Cornelia, Mother of the Gracchi* on three occasions in history paintings made for three distinguished patrons. In Naples in 1785, she painted the subject for her most important British patron, George Bowles (today in the Virginia Museum of Fine Arts, Richmond). The success of Bowles's painting prompted Caroline, Queen of Naples, to commission a second version of the composition as a gift for her sister, Maria Christina, Archduchess of Sachsen-Teschen (today in the Schlossmuseum, Kunstsammlungen zu Weimar). Finally, Kauffman painted her third and final essay on the subject — the present picture — for Prince Stanislaus Poniatowski of Poland when he visited Rome in 1788. While the painting for the Queen of Naples replicates that made for Bowles almost exactly — save for the composition being reversed — Poniatowski's painting differs in significant ways from the earlier depictions.

The 1st-century Latin author Valerius Maximus (4:4) recounts the tale of Cornelia, Mother of the Gracchi. Second daughter of the Roman general Scipio Africanus. Cornelia was the widow of Tiberius Sempronius Gracchus, a Roman senator. She was renowned for her modesty and virtue. Cicero praised her gifts as a writer, and fragments of letters reputed to be from her hand are preserved in Nepos. She bore twelve

children, three of whom reached maturity: a daughter, Sempronia, and two sons, Tiberius and Caius.

The ancient account tells of Cornelia being visited by an ostentatious Campanian matron who, after displaying her splendid jewelry, entreated the Roman widow to favor her with an exhibition of her treasures. With that, Cornelia welcomed her two sons declaring: 'These are the only jewels which I can boast.' Scorning vanity in favor of maternal devotion to her children and pride in their excellent upbringing made Cornelia a popular symbol of feminine virtue and a favorite subject of late eighteenth-century Neoclassical painting.

In the present work, Kauffman sets the scene in a severe, windowless stone interior. Cornelia stands, slightly right of center, addressing her celebrated rebuke to the opulently dressed matron who sits to her left, an open jewel box resting on her lap. Cornelia reaches out her arms toward her two sons who enter the room holding hands and carrying scrolls and schoolbooks. The picture displays the artist's style at its most elegantly restrained and austere and is among her most classicizing works, its shallow space, warm coloring and spare figural arrangement reflecting her knowledge of Pompeian wall paintings. The most significant change that Kauffman makes between the present painting and her previous renderings of the subject is in the pronounced role given to Cornelia's dutiful daughter, Sempronia, who sits at a small table between her mother and her returning brothers, toward whom she casts her gaze. She holds a distaff, and beside her is a basket of needlework, symbolic of the domestic arts, attributes often given to Cornelia herself. Notably, the girl is not mentioned by Valerius Maximus, whose text served as Kauffman's source, and is rarely featured prominently in depictions of the subject. Thus, Cornelia's gesture may be understood to include her daughter among her treasures, as well as her sons.

The completion of the painting for Prince Poniatowski was noted by the artist in her *Memorandum of Paintings* in January 1788, along with a pendant representing *Brutus Condemning his Sons to Death for Treason* (today lost). Evidently, Kauffman intended the pairing to contrast the joys of virtuous Roman motherhood, represented by Cornelia, with the tragic responsibilities of virtuous Roman fatherhood, as seen in the story of Lucius Junius Brutus, who made the fateful decision to order the execution of his beloved sons for the crime of treason against the state.

Cornelia's three surviving children grew to be exemplars of the Roman virtues their mother instilled: Sempronia married the Roman hero, Scipio Aemelianus, while Tiberius and Caius became senators who championed the cause of radical agrarian reform and gave their lives resisting anti-republican forces. Their history may have appealed to Kauffman's patron, as Prince Stanislaus Poniatowski (1754-1833) — Polish nobleman, diplomat and nephew of the last king of Poland — was himself a liberal activist who advocated for the emancipation of the serfs and issues of agricultural reform.

Dr. Bettina Baumgärtel has confirmed this work will be included in the upcoming catalogue raisonné on the artist. We are grateful to Professor Wendy Wassying Roworth for her assistance cataloging this lot, as well as her support for the attribution on the basis of photographs.



CHICAGO CLASSICAL: A PRIVATE COLLECTION

63

BARON FRANÇOIS-PASCAL-SIMON GÉRARD

(ROME 1770-1837 PARIS)

Curtois; and Cloetia (Marcus Curtius and Cloelia)

oil on canvas, unlined

19 7/8 x 14 1/4 in. (50.6 x 36 cm.), each a pair

\$150,000-250,000

£110,000-180,000

€130,000-210,000

PROVENANCE:

The First:

The artist; (†) his sale, Paillet, Paris, 27-29 April 1837, no. 17.

Monsieur de Cailleaux, by 1857.

with Artemis Fine Arts, Inc., Geneva, where acquired, as a pair with *Cloetia*, by the present owner in 1998.

The Second:

The artist; (†) his sale, Paillet, Paris, 27-29 April 1837, no. 18, where acquired by,

The artist's brother, and by descent to his son-in-law,

Duc d'Harcourt, and by descent in the family.

with Artemis Fine Arts, Inc., Geneva, where acquired, as a pair with *Courtois*, by the present owner in 1998.

LITERATURE:

Oeuvres de Baron François Gérard, III, Paris, 1857, n.p., illustrated.

H.A. Gérard, *Lettres Adressés au Baron François Gérard Peintre d'Histoire*, Paris, 1888, p. 400.

ENGRAVED:

E. Rosotte, 1857

In the final decade of his life, François Gérard was the most acclaimed and successful artist in France. Nevertheless, the severe Neoclassical style that he had forged in the early years of the French Revolution and had dominated official art ever since, was being overturned by subsequent generations of painters, including Delacroix and Géricault, who were leading the new Romantic School of painting.

In 1829, Gérard received an important new commission from Louis Philippe, Duc d'Orléans (1773-1850) to create decorations for the staircase of the Palais Royal, the official



residence of the Orléans family in Paris. The program of decorations consisted of three large paintings depicting scenes from Roman history, each taken from Livy's monumental *'History of Rome' ('Ab Urbe Condite')*: Marcus Curtius leaping into the chasm; Cloelia escaping the assault of Etruscan soldiers; and the rape of Lucretia by Tarquin. The present paintings are highly finished oil sketches made in preparation for the first two episodes; a third, depicting the story of Lucretia is today unknown.

Scenes from Roman history portraying virtuous heroes and heroines sacrificing themselves for

the honor of the homeland reflected flatteringly on the venerable House of Orléans. These *modelli* are richly colored, boldly painted and conceived with an almost Baroque energy equal to the contemporaneous oil sketches of Delacroix. Gérard chose to eliminate all but the singular heroes themselves and their equestrian companions at the climactic moment of their thrilling acts of courage and liberation. The beautiful state of preservation of the two sketches and unlined canvases on which they are executed have enabled Gérard's bravura brushwork to survive intact.



Livy recounts the tale of Marcus Curtius, a young Roman soldier, whose story Gérard depicts in his first painting. Following an earthquake in 362 BC, a deep pit opened in the Roman Forum, which locals attempted to fill in vain. An augur declared that the gods demanded the 'most prized possession of the country' to undo the devastation. Marcus Curtius responded that the arms and courage of Romans were the nation's most precious possessions. He then rode to his death, plunging into the chasm which miraculously closed over him, saving the city. Cloelia,

Livy likewise records, was one of a group of Roman virgins taken hostage in 508 BC by Lars Porsena, King of the Etruscan city of Clusium, as terms of a peace treaty ending its war with Rome. Cloelia escaped the enemy camp on horseback, leading the Roman virgins to safety across the Tiber. Learning of her escape, Porsena sent emissaries to Rome demanding Cloelia's return. Fearing Porsena would break the peace treaty if she remained in Rome, the young woman selflessly returned to the enemy camp, ensuring the lives of the remaining Roman hostages.

Unfortunately for Gérard, his last great project was derailed by unanticipated but monumental political events. In July 1830, three days of increasingly violent urban rioting ended with the overthrow of Charles X. Following the 'July Revolution', a provisional government established a constitutional monarchy and placed Louis-Philippe, Duc d'Orléans on the French throne. Gérard's patron was to live in the Tuilleries Palace, and plans for Gérard's decorations for the staircase in the Palais Royal were abandoned. His spectacular oil sketches are the only surviving remnants of his final ambitious undertaking.

64

JEAN-JACQUES-FRANÇOIS LE BARBIER,
CALLED LE BARBIER L'AINÉ

(ROUEN 1738-1826 PARIS)

La Magnanimite de Lycurgue (The Magnanimity of Lycurgus)

signed and dated 'L'Barbier l'Aine 1791 P' (lower left)

oil on canvas

51¼ x 67¼ in. (130.2 x 170.7 cm.)

\$400,000-600,000

£290,000-430,000

€340,000-510,000

PROVENANCE:

Jean-Jacques Avril (1744-1831), Paris, by 1791.

Thérèse Manajoli, Paris; her sale (†), Hôtel de Buillon, Paris, 17 November 1817, lot 16.

Private collection, France.

Anonymous sale; Salle Rossini, Paris, 26 March 2003, lot 118.

with Emmanuel Moatti, New York and Paris, where acquired by the present owner in 2003.

EXHIBITED:

Paris, *Salon*, 1791, no. 43.

LITERATURE:

Le Plaisir prolongé, le retour du salon chez soi et celui de l'abeille dans sa ruche, Paris, 1791, p. 47, no. 437.

La Béquille de Voltaire au Salon, première promenade, Paris, 1791, p. 13, no. 438. *Livret du salon de 1791*, p. 8, no. 43.

E. Bellier de la Chavignerie, *Dictionnaire général des Artistes de l'Ecole française*, I, Paris, 1882, p. 936.

J.F. Heim, C. Beraud & P. Heim, *Les Salons de Peinture de la Revolution Française*, Paris, 1989, p. 260.

D. Wisner, 'Une esquisse peinte de J-J-F Lebarbier: Lycurge présentant aux Spartiates leur nouveau roi', *Gazette des Beaux-Arts*, October 1990, pp. 129-136.

D. Wisner, 'Quelques représentations de législateurs antiques dans l'art de la période révolutionnaire', in *La Revolution Française et l'Antiquité*, R. Chevallier, ed., Tours, 1991, pp. 373, 382, no. 37.

ENGRAVED:

J. Avril, 1791





fig. 1 Jean-Jacques-François Le Barbier, *Lycurgus of Sparta*, Musée des Beaux-Arts, Blois, France.

Born in Rouen on 29 November 1738, Le Barbier studied painting in and around the city in his youth. Arriving in Paris, he trained with Jean-Baptiste-Marie Pierre at the École de l'Académie Royale. In 1780, he was made an associate member of the Académie Royale de Peinture et Sculpture, becoming a full member in 1785. Le Barbier first exhibited at the Paris Salon in 1789 and, with the exception of one year, continued to do so until 1799. His earliest canvases are rococo-inflected history paintings in the fashionable *neo-grec* style of Joseph Marie Vien, but soon thereafter he embraced the more rigorous Neoclassical manner of Jacques-Louis David, as Le Barbier — by then in his 40s — took up subjects from ancient history and patriotic themes related to the French Revolution. He was a partisan of the Revolution and an active participant, serving as a member of the Paris Commune (1789-1795) and chosen, along with David, to assist in the 'regeneration' of the Academie Royale. Roughly 90 paintings by the artist survive or are recorded, and he was a prolific draftsman, illustrator and writer. He died in Paris on 7 May 1826 and is buried in Père Lachaise Cemetery.

The Magnanimity of Lycurgus is one of Le Barbier's most important history paintings from the early years of the French Revolution. Signed and dated '1791', the artist exhibited it to acclaim in the 1791 Paris Salon, the second year he participated. The subject of the painting is elucidated in a lengthy description published in the Salon *livret*. Lycurgus, the Lawgiver of Sparta, was the symbolic founder of the Spartan state, responsible for instituting many of its social and political institutions. Lycurgus is said to have reformed Spartan society according to guidance from the Oracle of Delphi, promoting

the three Spartan virtues: equality among citizens, military fitness, and austerity. Although he is referred to by many ancient historians and philosophers, early accounts of his life differ widely in almost every detail, and it remains unknown if he was an actual historical figure or legendary.

The source for Le Barbier's painting comes from Plutarch's *Lives*. The ancient author records that in the last quarter of the 9th century BC, Lycurgus rose to power when his elder brother, the king, died and Lycurgus assumed the throne of Sparta. However, the king died leaving a pregnant widow. Although it was assumed that Lycurgus would kill the child when it was born in order to maintain power for himself, he instead magnanimously ceded the throne to his infant nephew, intending to rule on the child's behalf in a regency until the boy was old enough to assume the crown. The act sealed Lycurgus's reputation as a man of honor who would relinquish authority in favor of justice. During his rule, he instituted the social system and constitution that established Sparta as a powerful but virtuous state.

Le Barbier's painting demonstrates his mastery of the emphatic gestures, emotive expressions and lucid compositional design that define the Davidian School of narrative history painting in the 1790s. Inside a severe, windowless marble chamber decorated with Doric columns, standing, kneeling and seated figures surround a massive stone table with legs carved in the form of griffons. Lycurgus stands heroically at center right, gesturing with his left hand to the boy who will become King of Sparta, a sleeping child being gently presented by his attentive mother.

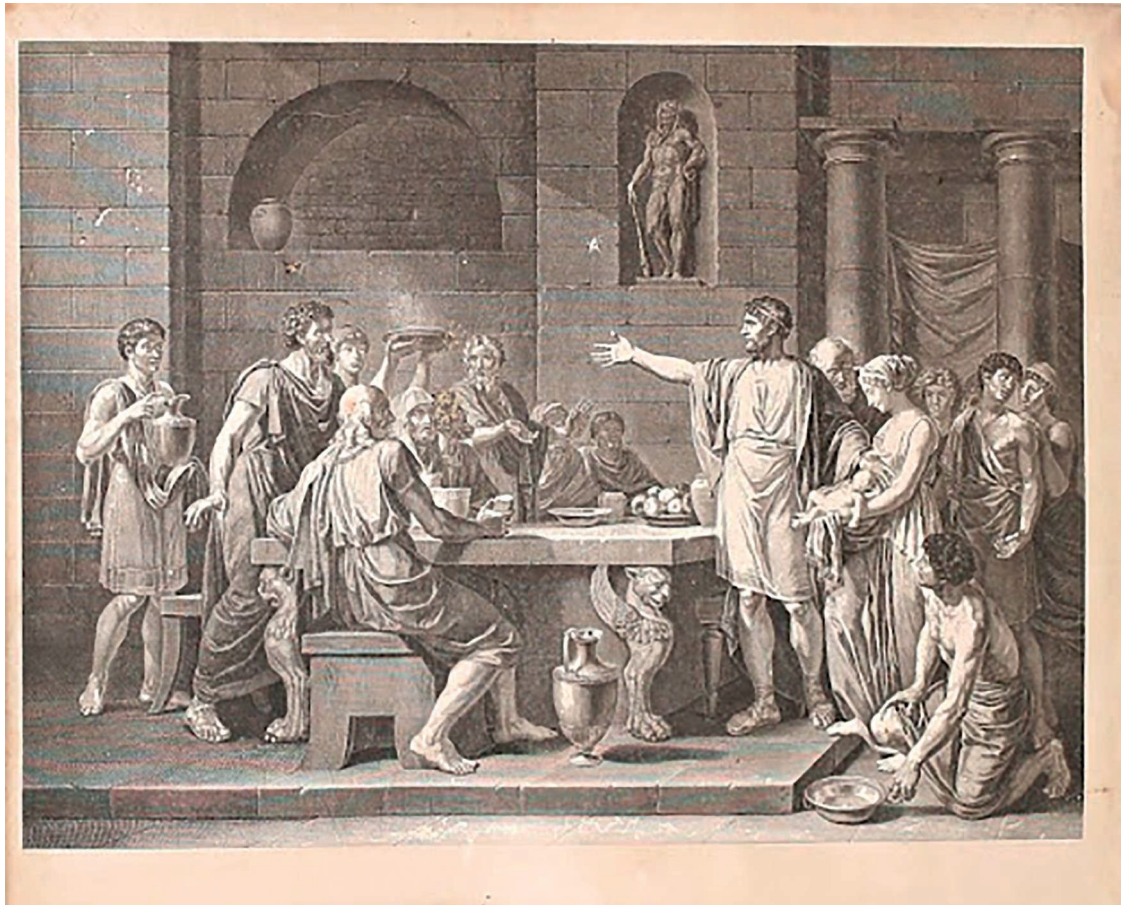


fig. 2 Jean-Jacques Avril, after Jean-Jacques-François Le Barbier, *Lycurgus of Sparta*, engraving, 1793.

With a sweeping movement of his right arm, Lycurgus announces to the assembled Council of Elders, 'Spartan Lords! Here is the King, who has just been born to us.' The Spartan magistrates receive the news of Lycurgus's renunciation of the throne with a variety of expressions of shock, surprise and confusion, their servants standing back and pausing as they prepare to serve wine and platters of steaming food to the assembly. Le Barbier conceives the event like a scene from the classical theater and stages it with archeological exactitude: Lycurgus's handsome profile is based on ancient medals; the frugal repast reflects historical accounts of Spartan meals; the statue in the niche above Lycurgus derives from antique prototypes and represents Heracles (Hercules to the Romans), the divinity from whom the hereditary kings of Sparta were said to descend.

In the years immediately preceding the start of the French Revolution, Lycurgus was often invoked as a model for just legislative action, and Augustin Pajou, Moreau le Jeune, Cochin, François-André Vincent and François Sablet had each previously illustrated his story. Le Barbier's depiction of an enlightened King, leading a 'republic of laws' and acting with benevolence toward his successor, is the most vivid and heroic depiction of Lycurgus made in this moment of historical upheaval. It would undoubtedly have spoken powerfully to reform-minded but politically moderate contemporaries, many of whom still hoped for a peaceful transition of royal power from Louis XVI to his son, the Dauphin, despite the King's recent arrest as he fled the capital. The royal family's secret attempt to escape Paris for Varennes had occurred only weeks before the 1791 Salon opened to the public.

Le Barbier worked out his composition in a handsome oil sketch (37 x 45 cm.) that was purchased by the Musée de Blois in 1936 as a work by David (fig.1). The sketch, which bears a false monogram, was first identified as Le Barbier's study for the present painting in 1990 by David A. Wisner. The finished painting differs from the sketch in mostly small but improving ways. While the principal grouping of Lycurgus, his sister-in-law and her child are carried over from the sketch without alteration, the expressions, gestures and poses of the Council of Elders and their servants are all subtly adjusted and refined to sharpen their dramatic and narrative eloquence. The architectural setting is enlarged and made grander and more imposing, with the addition of archeologically accurate Doric columns. The statue of Heracles, which is life-sized in the sketch and positioned behind the magistrates, is reduced in size and relocated to a high niche in the wall behind Lycurgus in the final version.

The present, finished painting was believed lost until its reappearance at auction in Paris in 2003; however, the composition was known through a print made after it by the engraver Jean-Jacques Avril, announced in the *Journal de Paris* on 19 October 1791, published in 1793 and exhibited in the Salon that year. Avril was a frequent collaborator of Le Barbier and was the painting's first owner. He had previously engraved a suite of prints after Le Barbier's compositions of Greek and Roman subjects, including *The Battle between the Horatii and the Curatii* (1786), *Coriolanus* (1788) and *Penelope and Ulysses* (1789). The series formed a sort of guide for moral education, as the subtitles to the prints indicate: 'Love of Country', 'Filial Respect' and 'Modesty', respectively. The subtitle for the *Lycurgus* was 'Magnanimity'.



CHICAGO CLASSICAL: A PRIVATE COLLECTION

65

ANGELICA KAUFFMAN, R.A.
(CHUR, GRAUBÜNDEN 1741-1807 ROME)

The Triumph of Venus with the Three Graces; and Cimon and Iphigenia

oil on canvas, in period frames

25¼ x 25½ in. (64.2 x 64.7 cm.), each

a pair

\$80,000-120,000

£58,000-87,000
€68,000-100,000

PROVENANCE:

Sir Richard Brooke (1814-1888), 7th Bt., Norton Priory, Cheshire, and by descent to,

Sir Richard Brooke (1888-1981), 9th Bt., Norton Priory, Cheshire; his sale, Christie's, London, 20 May 1921, lot 104.

Anonymous sale; Christie's, London, 11 June 1999, lot 48.

with Simon Dickinson, Ltd., London, where acquired by the present owner in 1999.

EXHIBITED:

Wrexham, *Art Treasures Exhibition*, 1876, nos. 327 and 327a.

LITERATURE:

Lady V. Manners and G.C. Williamson, *Angelica Kauffmann, R.A.: her life and works*, London, 1924, pp. 180, 235.

ENGRAVED:

The first: W. Wynne Ryland, 1778.

The story of Cimon and Iphigenia is taken from Boccaccio's *Decameron*. Cimon, the son of a nobleman of Cyprus, a handsome young man although coarse and uneducated, fell in love with the maiden Iphigenia and eventually married her. The effects of the marriage were wholly beneficial to his nature, transforming him into an accomplished and polished gallant. In Kauffmann's picture Cimon is shown when he first sets eyes on Iphigenia as she lies asleep beside a stream. *The*



Triumph of Venus was a recurrent theme in Italian paintings of the fifteenth and early sixteenth centuries when civic processions, which often celebrated the triumph of pagan deities, were popular in Italian cities. Kauffmann depicts Venus in a triumphal chariot drawn by Cupid.

The exact early provenance of the pictures remains unclear but it seems likely that they were commissioned by a member of the Brooke family of Runcorn. Lady Victoria Manners mentions 'Two Classical pictures' under an entry for 'Mr. R.M. Brooke, Norton Priory, Runcorn' as recorded in the artist's Italian list (Lady V. Manners, *op.cit.*, p.180). The artist's memorandum of paintings also records a 'life size' portrait of a Thomas Brooke Esq., dressed as a Spaniard in black, together with one of Mr. Brooke's wife, attired as a muse, for which payment of 240 Zechini was received (entry dated Rome April, 1795) and in a note on this entry Lady Victoria Manners commented 'This Thomas Brooke would possibly be

a member of the family of Brooke of Norton Priory. He was perhaps the Thomas Brooke (b.1760) who married a daughter of Sir Thomas Cunliffe' (Lady V. Manners, *op.cit.*, p.166, note 3).

Another autograph version on the *Cimon and Iphigenia*, of the same format and dimensions, is in the Gibbes Museum of Art, Charleston, South Carolina. It was given to the museum in 1937 by Alicia Hopton Middleton. In a sign of the artist's international celebrity, the painting had been acquired by a member of the Middleton family on the Grand Tour in the 1780s; exhibited in Charleston in 1858, it is the first work by Kauffmann in an American collection.

Dr. Bettina Baumgärtel has confirmed this work will be included in the upcoming catalogue raisonné on the artist. We are grateful to Professor Wendy Wassynng Roworth for her assistance cataloging this lot, as well as her support for the attribution on the basis of photographs.

66

BARON FRANÇOIS-PASCAL-SIMON GÉRARD (ROME 1770-1837 PARIS)

Portrait of Alexandre Gérard, sister-in-law of the artist, bust-length, before a landscape

dated '21 Juillet 1823' (on the reverse)

oil on canvas, unlined

25¾ x 21½ in. (65 x 54.5 cm.)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

PROVENANCE:

The sitter, and by descent in the family.

with Newhouse Galleries, New York, where acquired by the present owner in 1995.

EXHIBITED:

Paris, Palais des Beaux arts de la ville de Paris, *David et ses élèves*, April-June 1913, no. 106.

LITERATURE:

Ouvres de Baron François Gérard, III, Paris, 1857, n.p., as dated to 1831.

H.A. Gérard, *Lettres Adressés au Baron François Gérard Peiture d'Histoire*, Paris, 1888, p. 410, as dated to 1831.

François Gérard was one of the most important and influential neoclassical painters in France from the Revolution through the Bourbon Restoration, displaying an uncanny ability to navigate the shifting political and cultural waters of the day. Born in Rome in 1770, he was the son of Jean-Simon Gérard, a member of the French diplomatic corps, and Cleria Mattei, a young Italian woman whom his father married while serving in the household of the Cardinal de Bernis, French Ambassador to the Papal States. In 1780, the family returned to Paris, where François was accepted into the elite *Pension du Roi*, thanks to the support of the Marquis de Breteuil; that same year, François's brother, Alexandre Gérard, was born. A student of the sculptor Augustin Pajou and then of the painter Nicolas-Guy Brenet, Gérard entered the studio of Jacques-Louis David in 1786 and obtained a second-place in the *Prix de Rome* of 1789. However, he was unable to participate in the competition the following year, when, upon the sudden death of his father, he was obliged to assume the guardianship of his family. He travelled to Italy with his mother and brother in August 1791, but stayed only briefly, returning to Paris within months. With David's support, Gérard was awarded lodgings and a studio in the Louvre, where he completed his first great history painting of *Belisarius* (1795; Musée du Louvre, Paris) in just 18 days. To make money, he illustrated editions of Racine and Virgil for the publisher Didot, but it would be his full-length portrait of his friend, the miniaturist

Jean-Baptiste Isabey holding the hand of his young daughter (Musée du Louvre, Paris), that firmly established his reputation when it became the sensation of the Salon of 1796. Portrait commissions followed quickly on this success and for the remainder of his long career. In addition to the many crown and state commissions he received for history paintings, he was the leading portrait painter of the Empire and Restoration. Gérard painted Napoleon and most of the Imperial family; members of the various dynasties allied with France; writers, diplomats and artists throughout Europe; and on a single day in 1814, three monarchs – Emperor Alexandre of Russia, King Frederick Wilhelm II of Prussia, and Louis XVIII – filed through his studio to sit to him. Contemporaries called him 'the painter of Kings and the King of Painters', and he was made Baron in 1819. His output during the twelve years of Napoleon's reign (1804-1815) includes nearly 50 full-length portraits and 80 half-length or *en buste*.

Gérard painted numerous portraits of members of his family, including several of his younger brother, Alexandre Gérard, and the present portrait of his sister-in-law, Sophie Catherine Sylvoz. Born Jacques-Alexandre Gérard (13 April 1780-28 October 1832), Alexandre was a decade younger than François. He attended the Ecole polytechnique in Paris, where he trained as a botanist and zoologist, before joining Napoleon's Egyptian Campaign in 1798, in which he participated in the siege of Alexandria. Returning to France in November of that year, he was captured by enemy forces and imprisoned in the fortress of Yedikule, in Istanbul, a Byzantine prison known to the French as the 'château des Sept-Tours'; he was held there for nearly three years. Upon his release, he returned to France and joined the Administration of Finance, first as 'Directeur des Contributions Directes' – head of tax collection – in Chambéry, where he met his wife, then in other administrative positions in Orléans and Paris. He served as a member of the Commission de Sciences et des Arts. Alexandre Gérard died in 1832, and is buried in the family crypt in Montparnasse Cemetery, beside wife, his brother, and François's Italian-born wife, Marguerite Françoise Mattei (1775-1848), whom the artist had married in Paris in 1794.

Sophie Catherine Sylvoz (8 October 1792-16 March 1867) was a native of Chambéry, where she met and married Alexandre. Their son, Henri Gérard (1818-1903), was born in Orléans in 1818, while Alexandre was briefly seconded there. In adulthood, Henri would serve as Mayor of Barbeville and Counsellor-General of the Canton of Balleroy, and was the earliest and most important documentarian of his uncle's career. He inherited François's title and much of his estate (François and his wife had no children) and many of his uncle's paintings, including this lively and graceful portrait of his mother, which he lent in 1913 to the celebrated exhibition *David et ses Pupils* at the Palais des Beaux-Arts in Paris; it remained with his descendants until the 1980s. Although catalogued by Henri Gérard in his *Oeuvres du Baron François Gérard* (3 vols, 1852-1857) as having been executed in 1831, the *Portrait of Mme. Alexandre Gérard* is on an unlined canvas which bears on its reverse the inscription: '21 juillet/1823 auteuil', more likely the authentic date of the painting, given Sophie's apparent age and the style of her hair and costume, which are of the fashion of the 1820s.



67

JOSEPH TASSY

(ACTIVE PARIS, C. 1785-95)

Portrait of a young gentleman, bust-length, in hunting clothes

signed 'Tasse F.^{T.} (lower left)

oil on canvas, oval, unlined

28½ x 22¾ in. (72.4 x 56.7 cm.)

\$40,000-60,000

£29,000-43,000

€34,000-51,000

PROVENANCE:

with Simon Dickinson, Ltd., London, where acquired by the present owner in 1995.

EXHIBITED:

(Probably) Paris, *Salon*, no. 234.

LITERATURE:

(Probably) *Livret du Salon de 1791*, p. 23, no. 234

(Probably) J. F. Heim, C. Beraud & P. Heim, *Les Salons de Peinture de la Revolution Francaise 1789-1899*, Paris, 1989, p. 353.

Joseph Tassy is best known for his miniature portraits, the present work is unusual in his *oeuvre* due to its large scale. Little is known, however, regarding the life of the artist himself, except for a single appearance at the annula exhibition of the Royal Academy in 1791.



CHICAGO CLASSICAL: A PRIVATE COLLECTION

68

LOUIS-NICHOLAS VAN BLARENBERGHE
(LILLE 1716-1754 FONTAINEBLEAU)

Louis XV with the Royal Hounds in front of the Pavillion of Croix-Fontaine belonging to the Fermier Générale Bouret

inscribed 'SERUS / IN COSLUM / MEDERAT' (center, on the monument)
gouache on canvas, unlined
21¾ x 42½ in. (54 x 108 cm.)

\$100,000-150,000

£73,000-110,000
€85,000-130,000

PROVENANCE:

The Earls of Rosebery, Mentmore, Buckinghamshire; Sotheby Parke Bernet, London, 25 May 1977, lot 2610.
with David Carritt, Ltd. (Artemis), London.
A Corporate Collection, United States.
Acquired by the present owner in 2001.

LITERATURE:

Mentmore, II, Edinburgh, 1884, p. 38, no. 43.

Louis-Nicolas van Blarenberghe began his career in the studio of his father, the Flemish battle painter Jacques-Wilhelm van Blarenberghe. By 1769 he was appointed as battle painter to the war-department in Paris, where he also took royal commissions for sets of gouaches depicting major European cities and the battles of Louis XV's reign for the decorations of Versailles. This large-scale work is rare in the artist's *oeuvre*, as he is best known for his miniature works, sometimes used in the decoration of snuff boxes. The present work depicts the lavish home of financier, advisor to King Louis XV, and *fermier générale*, Etienne-Michel Bouret (1710-1777). The scene depicts a royal hunting visit to the Pavillion du Roi, at the Château Croix Fontaine, which he designed and named in the King's honor in hopes of gaining royal favor. Bouret's extravagant desires to please the king were so infamous, he was satirized in Diderot's philosophical dialogue *Le Neveu de Rameu*.

While the exact circumstances of the commission of the present painting are unknown, it descends from an esteemed collection which included a number of Van Blarenberghe's works. The Earles of Rosebury, at Mentmore, amassed such a collection of the unusual large-scale gouaches that a 'Blarenberghe room' was formed and remained in the home until the collection was sold in 1977.





CHICAGO CLASSICAL: A PRIVATE COLLECTION

69

JEAN-JOSEPH-XAVIER BIDAULD
(CARPENTRAS 1758-1846 MONTMORENCY)

A view of Vietri near the sea in the Gulf of Salerno with Capri in the background

signed 'J. Bidault' (lower right, on the rock)

oil on canvas

31½ x 39¼ in. (80 x 99.7 cm)

\$80,000-120,000

£58,000-87,000
€68,000-100,000

PROVENANCE:

The artist; (!) his studio sale, Bonnefons de Lavielle, Paris, 25-26 March 1847, lot 45 (105 FF).
with Blondeau & Cie, Geneva, where acquired by the present owner in 1995.

EXHIBITED:

Paris, Musée Royal des Arts, *Salon*, November 1814, no. 99.

Jean-Joseph-Xavier Bidault began painting in the studio of his brother, Jean-Pierre-Xavier, at just ten years old. By fifteen he had moved to Switzerland and discovered his passion for landscape painting, and by twenty-five he had landed in Paris where he took lessons from the famed landscape painter, Claude Joseph Vernet. He also encountered the picture dealer and restorer, Dulac, who helped the young Bidault finance a trip to Italy, by employing him for the restoration of Dutch and Flemish landscapes.

Thirty years before the Impressionists took their paints outdoors, Bidault favored painting *en plein air*, to capture the distinct effects of southern light upon the surrounding landscape. This view of the Gulf of Salerno was likely painted after Bidault's return to Paris, but displays his obsessive attention to the detail of the Italian natural landscape and the plays of light within it. This painting was exhibited at the Salon of 1814, at the height of Bidault's fame, following the completion of the royal commissions for Charles IV of Spain and the French Royal family, in whose service he remained through the reign of Louis XVIII.







CHICAGO CLASSICAL: A PRIVATE COLLECTION

70

STUDIO OF GIOVANNI PAOLO PANINI
(PIACENZA 1691-1765 ROME)

A capriccio of Roman ruins with soldiers; and A capriccio of a ruined Roman archway

oil on canvas

the first: 28¾ x 47 in. (72 x 119.8 cm.); the second: 28¾ x 47 in. (73 x 119.8 cm.)
a pair (2)

\$120,000-180,000

£87,000-130,000
€110,000-150,000

PROVENANCE:

Private collection, England, until 1970.

with Hazlitt, Gooden & Fox, London.

A corporate collection, United States.

Acquired by the present owner in 2003.

The most original and innovative painter of the ruins of Rome in the eighteenth century, Panini inspired generations of international followers in his wake, and trained the finest of them, notably the French ruins painter, Hubert Robert. Panini is revered for his sunny vistas of the Eternal City, which he animated with figures dressed in both ancient and modern dress. His paintings often depict Rome's most recognizable and beloved antiquities and classical monuments, which he frequently relocated and repositioned to fanciful effect. The artist trained in his native city of Piacenza under the stage designer Francesco Galli Bibiena. In 1711, Panini moved to Rome where he studied drawing with Benedetto Luti. A professor at both the Accademia di San Luca and the French Academy in Rome (where near the end of his career he taught Robert and Fragonard), Panini ran an active studio from which he and his assistants supplied hundreds of *veduti* to the marketplace and fulfilled ambitious commissions from the most prominent collectors visiting Rome on the Grand Tour.



In his highly organized workshop, as David Marshall has discussed, Panini would paint an original composition, which he would sign. It is likely that before the painting was sent to the patron who had commissioned it, a replica would be made and retained in the studio. From this replica, Panini and his assistants might then produce any number of versions, retaining the core elements of the composition to scale, but expanding or contracting it along the edges to suit different formats. For example, a wide horizontal composition might be cropped of peripheral architectural elements along its left and right edges, but expanded in the sky and lower foreground to make the composition more vertical; in almost every case, however, the principal elements would be reproduced on the same scale as in Panini's original.

The present pair of paintings — the first canvas depicting rustic figures seated near the Temple of Castor and Pollux, the Column of Trajan

and the Pyramid of Cestius; its companion piece featuring soldiers before an ancient archway and colonnade — are especially lively and richly colored replicas, produced in Panini's workshop and under his supervision. Marshall records four versions of the Pyramid of Cestius composition, each of slightly different format. The finest version is in the Denver Art Museum which, although unsigned, is autograph. In addition to the present painting, two other workshop versions are in private collections: one, sold at Christie's New York in 1992; the other formerly with Bagshawe Fine Arts, London. The companion painting is known in no other version but, as Marshall observes (in correspondence, 25 July 2021), it is clearly Panini's composition and, therefore, a prime version might yet emerge.

We are grateful to Professor David R. Marshall for proposing the attribution on the basis of photographs and for his assistance with the cataloging.

CHICAGO CLASSICAL: A PRIVATE COLLECTION

71

DOMENICO PARODI

(GENOA 1668-1740/75)

The Death of Lucretia

signed and dated 'DOMINICVS / PARODI FAC. / 1703' (center, on the floor tile)

oil on copper

22 $\frac{3}{8}$ x 25 $\frac{7}{8}$ in. (56.8 x 65.7 cm.)

\$40,000-60,000

£30,000-44,000

€34,000-51,000

PROVENANCE:

Santino de'Ferrari, Genoa, by 1709.

with Galleria Giulia Baldin, Turin, by 1980.

with Moatti Fine Arts Limited, London, where acquired by the present owner in 2010.

EXHIBITED:

Frankfurt, Schirn Kunsthalle, *Kunst in der Republik Genoa 1528-1815*, 1992, no. 105 (cat. by M. Newcombe Schleier).

LITERATURE:

R. Sopriani and C.G. Ratti, *Vite de' pittore, scultor ed architetti Genovesi*, II, Gonoa, 1769, p. 211.

M. Newcombe, 'Domenico Parodi', in *The Grove Dictionary of Art*, XXIV, J. Turner, ed., 1996, London, pp. 203-204.

The story of the Death of Lucretia was recorded by Livy and Dionysius of Halicarnassus, both of whom count the event as a turning point that stirred the revolution and the collapse of the Roman empire. Domenico Parodi chose to depict Livy's version, in which Brutus witnesses Lucretia's suicide, creating a *portrait historié*, in which he casts his own family members into the drama. Domenico included a portrait of his father Filippo, noted sculptor and wood-carver, in the role of Brutus, gathering a mourning party to the left of the scene. The turbaned man in the mourning party, meanwhile, is thought to be a self-portrait (*loc. cit.*).





•72 THIS LOT IS OFFERED WITHOUT RESERVE

FOLLOWER OF LEONARDO DA VINCI

Mona Lisa

oil on canvas
32 $\frac{7}{8}$ x 23 in. (83.5 x 58.5 cm.)

\$30,000-50,000

£22,000-36,000
€26,000-42,000

PROVENANCE:

Anonymous sale; New York, Sotheby's, 11 January 1996, lot 119, where acquired by the present owner.



•73 THIS LOT IS OFFERED WITHOUT RESERVE

AFTER TIZIANO VECELLIO, CALLED TITIAN

Portrait of a lady, called 'La Bella'

oil on canvas, laid on panel
39 x 29½ in. (99 x 75 cm.)

\$25,000-35,000

£19,000-25,000
€22,000-30,000

PROVENANCE:

Private collection, USA, from whom acquired by the present owner.

This painting is a copy after Titian's celebrated portrait of an unidentified sitter, known only as *La Bella*, with variations in the color and embroidery of the gown. Titian's original portrait was painted around 1536 and is now in Palazzo Pitti, Florence.



PROPERTY FROM A TEXAS PRIVATE COLLECTION

•74 THIS LOT IS OFFERED WITHOUT RESERVE

CARLO CALIARI
(VENICE 1570-1596)

The presentation in the temple

signed 'Carlo Caliar[i] f.' (lower right)

oil on panel

30¼ x 37¾ in. (77 x 95.5 cm.)

\$20,000-30,000

£15,000-22,000

€17,000-25,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 30 January 1998, lot 231, as 'Attributed to Paolo Caliari, called Veronese'.

Private collection, Austria, from which acquired by the below seller,

Anonymous sale; Dorotheum, Vienna, 15 December 2020, lot 45, where acquired by the present owner.

Carlo Caliari was the youngest son of the Venetian master, Paolo Veronese. In his father's workshop he painted alongside his uncle Benedetto, and brother, Gabriele. Carlo, sometimes called Carletto, was the most talented painter in the Veronese workshop and is known to have executed some of his father's commissions.

We are grateful to Professor Mauro Lucco for endorsing the attribution following firsthand inspection at the time of the 2020 sale.



•75 THIS LOT IS OFFERED WITHOUT RESERVE

ANTONIO MARIA VASSALLO
(GENOA C. 1620-C. 1664/72 MILAN)

Medea using her Magic, a scene from Ovid's Metamorphoses

oil on canvas

23¼ x 31⅞ in. (59 x 81 cm.)

\$15,000-20,000

£11,000-15,000

€13,000-17,000

Antonio Maria Vassallo studied painting in Genoa under the Flemish artist Vincent Malo. Vassallo is best known for his mythological scenes and rustic pastorals. The present painting depicts a scene from Ovid's *Metamorphoses*, in which Medea — moved by her husband Jason's request to take years from his life to add them instead to that of his father, Aeseon — performs a blood ritual to restore Aeseon's youth (VII, 159-293).

The attribution of this painting to Vassallo was proposed by Anna Orlando on account of its similarities with a painting of the same subject in a Milanese private collection. A copy of her expertise is available upon request.



PROPERTY OF A GENTLEMAN

•76 THIS LOT IS OFFERED WITHOUT RESERVE

**STUDIO OF GIOVANNI
BILIVERTI**

(FLORENCE 1584-1644)

*The angel Raphael refusing the gifts offered
by Tobias*

oil on canvas
45¼ x 56¼ in. (114.9 x 142.8 cm.)

\$15,000-20,000

£11,000-15,000
€13,000-17,000

PROVENANCE:

Brian Eagle, from whose estate acquired by the present owner.

Giovanni Biliverti returned to this subject on more than one occasion, with the prime version being in the Galleria Palatina, Palazzo Pitti, Florence, another in Christ Church, East Norwalk and third in the Hermitage Museum, St. Petersburg. The present canvas, produced in Biliverti's studio, was cut down along the lower edge to make the figures half-length.

We are grateful to Professor Francesca Baldassari for endorsing the attribution on the basis of photographs.



PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

•77 THIS LOT IS OFFERED WITHOUT RESERVE

**ROMAN SCHOOL, 18TH
CENTURY**

The Finding of Moses

oil on canvas
43⅞ x 56½ in. (111.4 x 143.5 cm.)

\$20,000-30,000

£15,000-22,000
€17,000-25,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 July 2000, lot 188, as 'Attributed to Lorenzo Pasinelli'.



•78 THIS LOT IS OFFERED WITHOUT RESERVE

ABRAHAM WILLEMSSEN
(? C. 1605/10-1672 ANTWERP)

Saint Cecilia at the organetto in a garden

signed 'A.W.iN.F.' (lower left)

oil on metal

23¼ x 30.5 in. (59.2 x 77.5 cm.)

\$8,000-12,000

£5,900-8,700
€6,800-10,000

PROVENANCE:

Private collection, Argentina, from which acquired by the present owner.



PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

•79 THIS LOT IS OFFERED WITHOUT RESERVE

JAN JOSEFSZ. VAN GOYEN
(LEIDEN 1596-1656 THE HAGUE)

The Ferry

signed and dated 'I.V. GOYEN. 1625.' (lower center)

oil on panel

19½ x 29½ in. (41.9 x 75.2 cm.)

\$40,000-60,000

£29,000-43,000

€34,000-51,000

PROVENANCE:

R.H. Ward, London, and from whom acquired on 2 March 1934 for £50 by the following,

with D.A. Hoogendijk, Amsterdam, and by whom sold back to the above on 9 July 1935.

Acquired by the grandfather of the present owner by 1950.

EXHIBITED:

Amsterdam, D.A. Hoogendijk & Co., *Schilderijen uit het bezit van D.A. Hoogendijk*, 27 October-12 November 1934, no. 19.

LITERATURE:

H.-U. Beck, *Jan van Goyen, 1596-1656: Ein Oeuvreverzeichnis*, II, Amsterdam, 1973, p. 114, no. 237, illustrated.

This lively panel is an early work from Jan van Goyen's Leiden period (1618-32). Having completed an apprenticeship in the Haarlem studio of Esaias van de Velde, van Goyen returned to his native Leiden in 1618. Van de Velde, who was six years van Goyen's senior, had been the first Dutch landscapist to abandon the tendencies of an earlier generation of Flemish painters in favor of highly naturalistic landscape views. Van de Velde's direct influence on his protégé can be seen in the younger artist's works well into the 1620s, notably in his handling of space and atmosphere as well as his fluid application of paint.

This painting was probably directly inspired by van de Velde's *The Cattle Ferry* (Rijksmuseum, Amsterdam), which was painted three years earlier and stands as the first monumental depiction of Holland's flat, water-filled terrain. Like van de Velde, van Goyen organized his composition around a small river that bisects the land and a large ferry boat prominently placed in the painting's foreground. Both paintings also feature an immense tree in the left foreground and a further copse of trees in the right middle ground which bracket the composition and guide the viewer's eye to the river winding its way into the central distance.

The artist revisited the motif of the ferry on several occasions in 1625, five of which were known to Hans-Ulrich Beck (*op. cit.*, pp. 112-115, nos. 233-235, 237 and 239). Several further examples from 1623-4 (*ibid.*, pp. 105, 107, nos. 215a and 219; III, pp. 168, 170 and 229, nos. 224, 229 and 244a) and one from 1626 (*ibid.*, III, p. 117, no. 243) testify to the clear impact van de Velde's painting had on his student's choice of subjects and point to the significant role that river landscapes would play in van Goyen's later work.



PROPERTY FROM THE COLLECTION OF KARL AND VIRGINIA
EISENHARDT

•80 THIS LOT IS OFFERED WITHOUT RESERVE

NICOLAES MAES
(DORDRECHT 1634-1693 AMSTERDAM)

*Portrait of a man, three-quarter-length, leaning on
a broken column, traditionally identified as Count
Borchgrave*

signed 'MAES.' (center right, on the base of the column)
oil on canvas, cut to an oval and laid down on canvas
painted oval: 48½ x 41½ in. (123 x 105.41 cm.); overall: 49¼ x
42½ in. (125 x 107.9 cm.)

\$15,000-20,000

£11,000-15,000
€13,000-17,000

PROVENANCE:

Henry Barton Jacobs (1858-1939), Baltimore; (!) his sale,
Sam W. Pattinson & Co. in collaboration with Parke-Bernet
Galleries, Baltimore, 10-12 December 1940, lot 666, together
with its pendant as the preceding lot.

Karl J. Eisenhardt (1897-1985), York, PA, by 1945, and by
descent to the present owner.

We are grateful to Dr. William W. Robinson for endorsing the
attribution and suggesting an execution date of *circa* 1685-
90 on the basis of photographs.



81

•81 THIS LOT IS OFFERED WITHOUT RESERVE

PHILIPS WOUWERMAN

(HAARLEM 1619-1668)

The Riding School

indistinctly signed 'P[HILS] W' (lower right)

oil on panel

14 x 16¼ in. (36.7 x 41.2 cm.)

\$40,000-60,000

£29,000-43,000

€34,000-51,000

PROVENANCE:

Robert Ferguson of Raith (1769-1840), and by descent to his nephew, Robert Munro Ferguson of Raith and later Novar (1802-1868). Charles T.D. Crews, Esq. (1839-1915), 41 Portman Square, London, and Billingbear Park, Berkshire. with Thomas Agnew & Sons, London, from whom acquired on 22 July 1896 by the following, with Charles Sedelmeyer, Paris, from whom acquired on 7 March 1903 by, John W. Gates (1855-1911), Chicago, and by descent in the family. Acquired from the above by the present owner.

EXHIBITED:

Paris, Charles Sedelmeyer, *Third Series of 100 Paintings by Old Masters of the Dutch, Flemish, Italian, French and English Schools*, 1896, no. 52.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, I, London, 1829, p. 307, no. 372; *Supplement*, IX, London, 1842, p. 196, no. 165, with incorrect dimensions given.

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, II, London, 1909, p. 268-269, no. 48, with incorrect provenance given.

B. Schumacher, *Philips Wouwerman (1619-1668): The Horse Painter of the Golden Age*, Doornspijk, 2006, I, p. 175, no. A15, with incorrect provenance given; II, plate 15.

ENGRAVED:

D. Danckerts

Over the course of nearly two decades, Philips Wouwerman painted some twenty depictions of riding schools, works that are among his most distinctive and enduringly popular subjects. Of this group, only six remain in private hands (see B. Schumacher, *op. cit.*, pp. 175-177, nos. A14-A20). In terms of both quality and quantity, Wouwerman's treatment of the riding



82

school reached its apogee in the early 1660s. Birgit Schumacher dates the present painting to this period (*loc. cit.*). Wouwerman's approach to painting in the early 1660s saw a greater elegance and refinement, aided by his increasingly transparent application of paint. Similarly, the figures in his genre scenes become larger, their facial features more subtly rendered and the color of their clothing more radiant, while landscape elements are noticeably reduced.

While nothing of its early history is known, this painting evidently enjoyed early fame, no doubt on account of a contemporaneous reproductive engraving by Dancker Danckerts. Schumacher lists free copies by Wouwerman's contemporaries Johannes Lingelbach and Jan Frans Soolmaker as well as further anonymous copies, including one today at the Nasjonalmuseet, Oslo (*loc. cit.*). To this group, one can add a painting by Simon Johannes van Douw, which repeats the principal compositional elements but notably reverses the direction of the rearing white horse and removes the group of figures at left (Christie's, London, 7 December 2005, lot 38).

For a discussion of the painting's provenance, please visit the online catalogue at [christies.com](https://www.christies.com).

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

•82 THIS LOT IS OFFERED WITHOUT RESERVE

ADRIAEN VAN STALBEMT
(ANTWERP 1580-1662)

A wooded landscape with travelers crossing a bridge

oil on copper

11¼ x 9¾ in. (30.3 x 24.5 cm.)

\$30,000-50,000

£22,000-36,000
€26,000-42,000

PROVENANCE:

Hans Thiming (1900-1991), Vienna, from whom acquired in 1951 by, Ludmilla and Wilhelm Golitschek, Vienna, and by descent to the present owner.

Though this painting was long thought to be by David Vinckboons, we are grateful to Dr. Klaus Ertz for endorsing the attribution to Adriaen van Stalbemt on the basis of photographs. He dates the painting to the early 1620s, a few years after the artist was named dean of the Antwerp painters guild. A copy of this expertise, dated 28 April 2021, is available upon request.



PROPERTY FROM THE COLLECTION OF GAYFRYD STEINBERG

•83 THIS LOT IS OFFERED WITHOUT RESERVE

ESAIAS VAN DE VELDE
(AMSTERDAM 1587-1630 THE HAGUE)

A landscape with Christ and the Canaanite Woman

signed and dated 'ESAIAS. VANDEN. VELDE. / .1617.' (lower left)

oil on canvas

15 $\frac{1}{8}$ x 22 $\frac{3}{8}$ in. (39.5 x 57.5 cm.)

\$30,000-50,000

£22,000-36,000

€26,000-42,000

PROVENANCE:

[The Property of a Gentleman]; Christie's, London, 10 April 1981, lot 97.
with Richard Feigen, New York, where acquired by the present owner
in 1982.

LITERATURE:

G.S. Keyes, *Esaias van den Velde, 1587-1630*, Doornspijk, 1984, p. 122,
no. 13, plate 76, colorplate VII.



PROPERTY FROM THE COLLECTION OF GAYFRYD STEINBERG

•84 THIS LOT IS OFFERED WITHOUT RESERVE

JACOB PYNAS

(AMSTERDAM 1592/3-AFTER 1650 DELFT)

A hilly landscape with a waterfall and a goatherd

oil on copper

6¾ x 8⅞ in. (17.5 x 20.6 cm.)

\$20,000-30,000

£15,000-22,000

€17,000-25,000

PROVENANCE:

Anonymous sale; Sotheby Parke Bernet, New York, 16 November 1979, lot 26.
with Richard Feigen, New York, where acquired by the present owner in 1982.



PROPERTY OF A PRIVATE COLLECTOR

•85 THIS LOT IS OFFERED WITHOUT RESERVE

STUDIO OF DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

A landscape with an inn and travelers on a path, a town in the background

signed 'D. TENIERS. F.' (lower center, on a rock)

oil on canvas

24 x 19½ in. (61 x 48.5 cm.)

\$20,000-30,000

£15,000-22,000

€17,000-25,000

PROVENANCE:

Schloss Budesheim, a.o.; Hugo Helbing, Frankfurt am Main, 22 May 1933, lot 248, as David Teniers II.

Anonymous sale; Sotheby's, Amsterdam, 22 May 1990, lot 88, as 'Eighteenth Century Follower of David Teniers the Younger'.

with Galerie Lingenauber, Düsseldorf, by 1991.

Anonymous sale; Accademia Fine Art, Monaco, 6 August 2020, lot 78, as David Teniers II, where acquired by the present owner.

EXHIBITED:

Cassel, Musée Départemental de Flandre, on loan, 2009-2018, as David Teniers II.

LITERATURE:

S. Vézillier, *Musée Départemental de Flandre, Cassel: Catalogue des oeuvres choisies*, Cinisello Balsamo, 2010, pp. 66-67, fig. 1, as David Teniers II.

•86 THIS LOT IS OFFERED WITHOUT RESERVE

GERRIT LUNDENS
(AMSTERDAM 1622-1686)

A rustic interior with a seated woman and other figures making merry

indistinctly signed (lower right)

oil on canvas

18 $\frac{3}{8}$ x 25 $\frac{1}{4}$ in. (46.5 x 65.3 cm.)

\$8,000-12,000

£5,800-8,700

€6,800-10,000

PROVENANCE:

Anonymous sale; Christie's, Edinburgh,
23 May 1996, lot 637, as 'Attributed to Richard
Brakenburg'.



•87 THIS LOT IS OFFERED WITHOUT RESERVE

EGBERT VAN HEEMSKERCK I
(HAARLEM 1634-1704 LONDON)

Prayer before the meal

signed 'EHKerck' ('EHK' linked, lower left)

oil on panel

12 $\frac{3}{4}$ x 15 $\frac{3}{8}$ in. (32.2 x 39.2 cm.)

\$8,000-12,000

£5,800-8,700

€6,800-10,000





•88 THIS LOT IS OFFERED WITHOUT RESERVE

STUDIO OF FRANS FLORIS I
(ANTWERP 1515-1570)

Head of a bearded man in profile

oil on panel

22 $\frac{1}{8}$ x 17 $\frac{1}{8}$ in. (56.2 x 43.5 cm.); 27 x 21 $\frac{3}{4}$ in. (68.6 x 54.6 cm.), with
painted additions

\$15,000-20,000

£11,000-15,000
€13,000-17,000

At the behest of his master, Lambert Lombard, Frans Floris I travelled to Italy in the early 1540s. Following his return to Antwerp around 1545, he established a large studio which included no fewer than 26 assistants, as described by Karel van Mander, Floris' early biographer (the true number of assistants may have been several times that figure).

Studio assistants not only assisted Floris with numerous large-scale commissions for leading patrons like the wealthy Antwerp banker Nicolaes Jonghelinck and the Duke of Aarschot, but were tasked with producing copies and variants of the master's pioneering *tronies*, or head studies, executed in oil on panel. At least two further versions, one in the Brukenthal Museum, Sibiu, and another in a private collection in Schipluiden (for the latter, see E. Wouk, *Frans Floris (1519/20-70): Imagining a Northern Renaissance*, Leiden and Boston, 2018, p. 227, fig. 6.8) by Floris are known. The present panel exhibits a number of differences from that work, including alterations to the drapery folds and, in its current format, painted additions that enlarge the composition. The model for this painting appears in other *tronies* by Floris, including the *Head of a Sea God* (Staatsgalerie, Stuttgart) and the *Head of a bearded man* (Art Institute of Chicago).



•89 THIS LOT IS OFFERED WITHOUT RESERVE

CIRCLE OF FRANS FLORIS I
(ANTWERP 1515-1570)

Portrait of a lady as Cleopatra, bust-length

oil on panel

13 x 9¾ in. (33 x 24.6 cm.)

\$15,000-20,000

£11,000-14,000

€13,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 4 June 2015, lot 15, as 'Fontainebleau School, 16th Century', where acquired by the present owner.



90

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

•90 THIS LOT IS OFFERED WITHOUT RESERVE

AFTER GABRIEL METSU

A young woman selling poultry

oil on canvas
23 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (61 x 45.3 cm.)

\$2,000-3,000

£1,500-2,200
€1,700-2,500

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 20 February 1997, lot 148, as Follower of Gabriel Metsu.

with Barbara Peter Antiques, Sayville, NY, where acquired by the present owner in 2015.

LITERATURE:

A. Waiboer, *Gabriel Metsu: Life and Work*, New Haven and London, 2012, p. 241, no. 17, under 'Copies', where erroneously said to be on panel and with incorrect dimensions given.

This is a copy after Metsu's painting of 1662 in the Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden.



91

PROPERTY FROM THE COLLECTION OF LITSA D. TSITSERI

•91 THIS LOT IS OFFERED WITHOUT RESERVE

CIRCLE OF JAN BRUEGHEL THE ELDER

(BRUSSELS 1568-1625 ANTWERP)

A clearing in a landscape with a hermitage

oil on copper
3 $\frac{3}{4}$ x 5 in. (10.2 x 12.7 cm.)

\$5,000-7,000

£3,700-5,100
€4,300-5,900

PROVENANCE:

Anonymous sale; Christie's, New York, 4 November 1983, lot 123, as 'School of Brill', where acquired by the present owner after the sale.



92

The present painting is a copy after a work by Jan Brueghel the Elder, now in the Pinacoteca Ambrosiana, Milan. This example lacks the figure of the hermit, who appears in the lower right corner of the painting in Milan. Anton Mirou is also known to have copied Brueghel's composition (National Gallery, Prague; see K. Ertz, *Jan Brueghel der Ältere (1568-1625): Kritischer Katalog der Gemälde*, II, Lingen, 2008-2010, pp. 598-599, no. 278).

We are grateful to Drs Luuk Pijl for his assistance cataloging this picture.

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

•92 THIS LOT IS OFFERED WITHOUT RESERVE

SIMON HARDIMÉ
(ANTWERP 1672-1737 LONDON)

Flowers in a wicker basket on a stone ledge

oil on canvas
28½ x 44¼ in. (72.4 x 112.4 cm.)

\$8,000-12,000

£5,800-8,700
€6,800-10,000

PROVENANCE:

Acquired by the grandfather of the present owner by 1934.

We are grateful to Dr. Fred G. Meijer for proposing this attribution on the basis of photographs.



PROPERTY OF A PRIVATE COLLECTOR

•93 THIS LOT IS OFFERED WITHOUT RESERVE

JOHN HOPPNER, R.A.
(LONDON 1758-1810)

Portrait of the Hughes-Hallett children, standing, in a landscape

oil on canvas

46½ x 40 in. (118 x 101.5 cm.)

\$20,000-30,000

£15,000-22,000
€17,000-25,000

PROVENANCE:

with Messrs. T. Wallis and Son, London, by 1913.

with Colnaghi, New York.

Private collection, Fort Worth, Texas.

with Christophe Janet, New York, where acquired by the present owner.

LITERATURE:

W. Roberts, *The Masterpieces of Hoppner*, New York, 1913, p. 45, illustrated.

W. McKay and W. Roberts, *John Hoppner, R.A.*, London, 1914, p. 26, illustrated.

John Hoppner rose to prominence as a portraitist after the retirement of Sir Joshua Reynolds in 1789. His style was defined by his academic interest in *colore* over *disegno*, as displayed in the present portrait, especially in the depiction of the fabrics and the impressionistic landscape in the background.



PROPERTY OF A PRIVATE COLLECTOR

•94 THIS LOT IS OFFERED WITHOUT RESERVE

SIR WILLIAM BEECHEY, R.A.
(BURFORD 1753-1839 LONDON)

*Portrait of Mrs. Lennox, afterwards Lady Ashley, full-length,
in a landscape*

oil on canvas, unframed
89¼ x 56 in. (226.7 x 142.2)

\$20,000-30,000

£15,000-22,000
€17,000-25,000

PROVENANCE:

Rushton Hall, Northhamptonshire.

Anonymous sale; Christie's, New York, 12 January, 1978, lot 49.

Anonymous sale; Sotheby's, New York, 24 March 1983, lot 67.

with Christophe Janet, New York, where acquired by the present owner.



95

NICOLAS DE LARGILLIÈRE

(PARIS 1656-1746)

Portrait of a lady, holding a peacock feather fan with her servant, holding a dog

oil on canvas
43½ x 36 in. (110.5 x 91.5 cm.)

\$12,000-18,000

£8,800-13,000
€11,000-15,000

THE PRIVATE COLLECTION OF JAYNE WRIGHTSMAN

•96 THIS LOT IS OFFERED WITHOUT RESERVE

PIERRE DUVAL LE CAMUS

(LISIEUX 1790-1854 SAINT-CLOUD)

André Jolivard seated in a Landscape

signed 'Duval Le.C.' (lower right, on the rock)

oil on canvas
12¾ x 9¾ in. (32.7 x 24.4 cm.)

\$5,000-7,000

£3,700-5,100
€4,300-5,900

PROVENANCE:

The sitter, and presumably by descent in his family, until acquired in April 1978 by the following, with Spink and Son, London, where acquired in April 1978 by the following, with Hazlitt, Gooden & Fox, London, where acquired by Charles and Jayne Wrightsman, New York, in 1978.

EXHIBITED:

Paris, *Salon*, 1827, part of no. 374.

LITERATURE:

E. Fahy, ed., *The Wrightsman Pictures*, New York, 2005, pp. 350-351, no. 98, illustrated.

Though he trained under Jacques-Louis David and exhibited widely at the *Salon*, little is known about the life of Pierre Duval le Camus. During a period in which history painting was considered the pinnacle of artistic practice and garnered the most critical attention, Duval le Camus was a practitioner of newly-fashionable genre painting, capturing the lives of the French middle-class during the Restoration. Duval le Camus was a particular favorite of the duchesse de Berry, and later in life served as the mayor of Saint-Cloud.

This portrait of fellow artist André Jolivard was likely painted in the late 1820s or early 1830s, at the height of Duval le Camus's *Salon* career. Best remembered as a landscape painter, Jolivard was also a printmaker, and had served in Napoléon's army during the Leipzig campaign. An inscription purportedly on the back of the original canvas indicated that Jolivard and Duval le Camus were related by marriage, and the gift of a painting by Jolivard to the museum that Duval le Camus founded in Lisieux for its inaugural exhibition further suggests a close relationship between painter and sitter.





•97 THIS LOT IS OFFERED WITHOUT RESERVE

LOUIS GAUFFIER
(POITIERS 1762-1801 LIVORNO)

The Stolen Bird

signed 'Louis Gauffier' (lower left)

oil on canvas

24½ x 33¼ in. (62 x 84.5 cm.)

\$30,000-50,000

£22,000-36,000

€26,000-42,000

PROVENANCE:

Private collection, Palm Beach, where acquired by the present owner.

This allegorical genre scene uses the visual structures of history painting reminiscent of the great Jacques-Louis David – dramatic interior light, a narrative diagonal composition and animated figures – to present a moralizing story of *The Stolen Bird*, a tale of lost purity. Like Jean-

Baptiste Greuze and other French artists of the early Neoclassical period, Louis Gauffier, depicted these subjects based in part on seventeenth-century Dutch painting, while living and studying in Rome. This painting compares to the *Broken Eggs* by Jean-Baptiste Greuze, which similarly uses an allegory to convey the moralizing tale of lost virginity and a mother's reaction. This domestic scene codes the message with an intellectual conceit on morality, societal expectations and loss of innocence. The saying 'the cat that got the canary' – used to indicate a person very proud or satisfied in their actions – is visually depicted here as the mother figure chases a smug cat holding its prey while her daughter cowers below.

Gauffier studied in Paris but after winning the Prix de Rome in 1784, he would primarily remain in Italy for the remainder of his life. During unrest in Rome in 1793, a reaction to the revolution in France, he and his wife fled to Florence, where he painted landscapes and portraits, often for English tourists or, from 1799, French military officers who were then occupying Florence.



PROPERTY FROM A NEW YORK LAW OFFICE

•98 THIS LOT IS OFFERED WITHOUT RESERVE

CIRCLE OF WILLIAM HOGARTH (LONDON 1697-1764)

The assizes of Westminster Hall

oil on canvas

40 x 49½ in. (101.6 x 125.7 cm.)

\$8,000-12,000

£5,900-8,700
€6,800-10,000

PROVENANCE:

Hugh Andrew Johnstone Munro of Novar (1794-1865), London and Novar, Highland, Scotland; his sale (†), Christie's, London, 11 May 1867, lot 4, as 'W. Hogarth' (32 gns. to King).

The Earl of Lonsdale (1867-1953), Lowther, Penrith; Christie's, London, 7 March 1952, lot 32, as 'W. Hogarth' (270 gns. to Leggatt Brothers).

(Probably) Hirschl & Adler, New York, by 1956.

Max Safron, New York.

Mr. Joseph Irwin Miller, Columbus, Indiana in 1956, by whom given to

the Indianapolis Museum of Art, Indianapolis, Indiana, in 1987, and by whom sold,

[Property from the Indianapolis Museum of Fine Art at Newfields, sold to benefit the Art Acquisition Fund]; Christie's, New York, 30 October 2018, lot 118, where acquired by the present owner.

LITERATURE:

W. Frost and H. Reeve, *Catalogue of the Paintings, Water-colour Drawings, and Prints, in the collection of the late Hugh Andrew Johnstone Munro, Esq. of Novar, London* [?], 1865, p. 113, no. 158, as 'W. HOGARTH. (?)'.

This canvas shows a trial in process at the courts of assize, which were held periodically around England and Wales until 1972, when together with the quarter sessions they were abolished and replaced by a single permanent Crown Court.

An attribution to John Laguerre (1688-1748) can be considered for this ambitious composition. John Laguerre was the son of the history painter Louis Laguerre and was regarded by the contemporary diarist, George Vertue, as a gifted artist.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

99

TOMMASO RUIZ (ACTIVE NAPLES MID-18TH CENTURY)

View of the night-time celebrations for the baptism of the Infanta in Naples, 1740

inscribed and dated 'Feste e cocagnia fatte in Napoli il in di 19. 9 1740, per il Battesimo dell'Ifante' (lower left) and 'Vista di notte. Tomase Ruiz F.' (lower center); signed 'Tomase Ruiz F.' (lower right)
oil on copper

16¼ x 29¾ in. (41.2 x 75.7 cm.)

\$30,000-50,000

£22,000-36,000
€26,000-42,000

This painting provides one of the best visual sources of the magnificent celebrations for the birth of the Infanta Maria Isabel, first-born daughter of Carlo di Borbone, which took place in Largo di Palazzo (currently Piazza del Plebiscito), Naples, on 19 September 1740.

Ferdinando Sanfelice (1675 -1748), one of the leading architects in the Bourbon court and who been apprenticed to Francesco Solimena, transformed the Largo di Palazzo into a large amphitheatre constructed of a succession of arcades around a central stage. These arcades provided both shop-stalls below and box-seats overlooking the stage for elite spectators above.

The construction at the center of the piazza is an impressive temporary architectural display designed by Sanfelice with the sole purpose of amusing the public, providing a viewpoint to admire a panoramic vista of the city. The *macchina* was also used to free a large number of doves, a spectacular function displayed in an engraving by Antonio Baldi (Naples, Museo di San Martino) and, on the last night, to display fireworks. The present painting depicts the evening during which the Largo di Palazzo was lit with *giochi di luci* (games of lights), and sumptuous allegorical carts paraded through the square accompanied by musicians and masked figures. In honor of the Infanta, the carts celebrated female virtues, including figures like the Graces, and symbols of fertility. In the lower right corner of the painting, one of the carts carries the god Vulcan at work in his forge, a mythological representation of the King, dedicated to assuring the wealth of the kingdom.

This painting of the celebrations at Largo di Palazzo at night finds a pendant in Ruiz's depiction of the celebrations during the day (private collection, see S. Cassani *et al.*, *Capolavori in Festa*, Naples, 1997, no. 1.18).

By comparing the dimensions of the *macchina* with those of the Palazzo Reale, it seems the artist has enlarged the *macchina* to better display it in its details and colouring. The picture is therefore an important document to understand the techniques and choices taken by the Sanfelice for the construction of such impressive yet temporary architectures.



•100 THIS LOT IS OFFERED WITHOUT RESERVE

ATTRIBUTED TO LAVINIA FONTANA
(BOLOGNA 1552-1614 ROME)

The Adoration of the Shepherds

oil on canvas

13¾ x 12 in. (35 x 30.6 cm.)

\$30,000-50,000

£22,000-36,000

€26,000-42,000

PROVENANCE:

with Richard Feigen, New York.

This *Adoration of the shepherds* is comparable with a painting of the same subject in the Pinacoteca Civica, Imola (inv. no. 39). Maria Teresa published the Imola painting in her 1989 monograph as by Lavinia

Fontana, accounting for some of its stylistic inconsistencies as due to it being a youthful work by the artist (M.T. Cantaro, *Lavinia Fontana bolognese 'pittora singolare': 1552-1614*, Milan, 1989, p. 59, no. 4a.3). Having viewed the Imola *Adoration* firsthand more recently in 2014, Babette Bohn has expressed doubts as to its attribution (written communication with the department, 18 August 2021). Comparing it to the present copper, Bohn believes the two works may well be by the same hand, though whether both can be ascribed to the young Fontana or a separate, as yet anonymous, Mannerist painter from the same period remains unclear.

We are grateful to Babette Bohn for providing her thoughts on the basis of photographs.



101

**ATTRIBUTED TO SOFONISBA ANGISSOLA
(CREMONA C. 1532-1625 PALERMO)**

Portrait of Catalina Micaela, Duchess consort of Savoy (1567-1597), bust-length

inscribed 'CATHARINA. AUSTRIACA. INFANSA HISPANICA / . DUCISSA. SABAUDA.'
(upper center)

oil on canvas

23½ x 18 in. (59.5 x 46.3 cm.)

\$20,000-30,000

£15,000-22,000

€17,000-25,000

PROVENANCE:

(Possibly) Galleria Sabauda, Turin (according to a stencil on the reverse).

Born to a Cremonese noble family, Sofonisba Anguissola showed precocious talent which, matched with her personality – and her father’s promotional skills – led to her unprecedented success for a woman artist of the period. In 1559, Sofonisba was invited to the court of King Philip II of Spain in Madrid and became attendant to Philip’s eldest daughter,

Infanta Isabella Clara Eugenia and lady-in-waiting to his wife, Elisabeth of Valois. Sofonisba’s role was teacher of drawing and painting, permitting her to complete portraits of almost all members of the Spanish royal family. Given the informality of her position, she was compensated for her paintings in the form of costly textiles and jewels.

This portrait depicts Philip’s younger daughter, Infanta Catalina Micaela. The inscription refers to her as *DUCISSA* ('Duchess') a title she received upon her marriage to Charles Emanuel I, Duke of Savoy in 1585. As kindly indicated by Michael Cole, Sofonisba left Spain when Catalina Micaela was six years old, and is only known to have seen her again a single time, in Genoa around the time of the latter’s wedding. This encounter may have been brief, and there are no reports of Sofonisba making a portrait on the occasion (private communication with the department, 24 August 2021). Cole believes the portrait was therefore likely to have been executed by a different hand.

We are grateful to Prof. Marco Tanzi for tentatively endorsing the attribution on the basis of photographs and to Prof. Michael Cole for his assistance with its research.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

102

FLORENTINE SCHOOL,
CIRCA 1380

Saint Dominic

tempera and gold on panel, a fragment
6½ x 2¾ in. (16.4 x 7.5 cm.)

\$20,000-30,000

£15,000-22,000

€17,000-25,000

PROVENANCE:

Private collection, Basingstoke, Hampshire, and by whom sold,

Anonymous sale; Christie's, London, 8 December 2006, lot 220.

Private collection, London and by whom sold, Anonymous sale; Christie's, London, 7 July 2017, lot 101, where acquired by the present owner.

When this panel first appeared at auction in 2006 Miklòs Boskovits suggested its painter was close to the Master of the Ashmolean Predella, an anonymous artist active in Florence in the second half of the fourteenth century who takes their name from a *Birth of the Virgin predella* in the Ashmolean Museum, Oxford. One of the few established facts of the elusive master's life is that he trained in the workshop of Andrea di Cione, called Orcagna, and continued to work in the shop when it was taken over by Jacopo di Cione (L. Kanter in *Painting and Illumination in Early Renaissance Florence, 1300-1450*, New York, 1994, p.193). When this *Saint Dominic* is compared to the National Gallery London's *Littleton Pilaster Saints*, attributed to Jacopo di Cione, it becomes clear that this unknown painter was aware of these Florentine Masters, and was also interested in depicting the individual physiognomy of the saints. Similar to the *Littleton Pilaster Saints*, the present lot would have been designed as part of a larger complex, which is now lost.



PROPERTY OF A LADY

103

SPANISH SCHOOL, 16TH CENTURY

The Martyrdom of Saint Sebastian

tempera and gold on panel, in an engaged frame

38 x 28 $\frac{1}{8}$ in. (96 x 71.5 cm.)

\$20,000-30,000

£15,000-22,000

€17,000-25,000

PROVENANCE:

In the family of the present owner since before 1930, and by descent.



104

PROPERTY FROM A NEW ENGLAND COLLECTION

104

GIACOMO DI NICOLA DA RECANATI

(ACTIVE IN LE MARCHE, C. 1425-1466)

Saint Vito

tempera and gold on panel
22¾ x 14⅝ in. (55 x 36.4 cm.)

\$15,000-25,000

£11,000-18,000
€13,000-21,000

PROVENANCE:

Cathedral of San Flaviano, Recanati, part of a polyptych for the high altar, commissioned in 1441 and executed in 1443.

Philip J. Gentner (b. 1872), Florence.

Acquired by the great-aunt of the present owner before 1933.



fig. 1 Giacomo di Nicola da Recanati, *Saint Jerome*, Pincoteca Nazionale, Bologna.

LITERATURE:

Notarile di Recanati, Archivio di Stato, Macerato, 66, cc. 86-88.

F. Bisogni, *Fioritura tardogotica nelle Marche*, P. Dal Poggetto, ed., Milan, 1998, p. 284, illustrated p. 286.

M. Minardi, 'Giacomo di Nicola da Recanati', *Dizionario Biografico degli Italiani*, online edition, 2000, 54.

Prior to its publication here, this Saint Vito was known only through old, black and white photographs in the archives of Bernard Berenson and Federico Zeri. It was on the basis of these that Fabio Bisogni recognized the saint as having formed part of a largescale polyptych for the high altar of the cathedral of San Flaviano, Recanati. The altarpiece was commissioned by the bishop in 1441 from Giovanni di Nicola da Recanati — who was to be paid fifty *ducats* for his work — and the original contract



105

for its execution survives today in the state archives (*loc. cit.*). The polyptych as reconstructed by Bisogni (*ibid.*, p. 286) comprised a *Saint Flavian* (Antichità Moretti, Prato); *Saints John the Baptist and Jerome* (the latter fig. 1; both Pinacoteca Nazionale, Bologna); a *Madonna and Child* (Museo Diocesano, Recanati); a *Crucifixion* (location unknown) and two *predella* panels depicting *Scenes from the life of Saint Flavian* (Musée des Beaux Arts, Petit Palais, Avignon).

As the cathedral's namesake, Saint Flavian is prominently represented and the presence of Saint Vito accords with his being a fellow patron saint of Recanati. The present panel was at some point cut along the lower edge and curtailed slightly along the upper, but would originally have shown the saint full length.

105

NORTH ITALIAN SCHOOL, 16TH CENTURY

Portrait of a lady, half length, wearing a black and green gown with white spotted sleeves and a red bodice beneath, holding a book

oil on panel

28¾ x 22¾ in. (73 x 57.7 cm.)

\$20,000-30,000

£15,000-22,000
€17,000-25,000

PROVENANCE:

Anonymous sale; Bonhams, London, 23 October 2012, lot 117, as Circle of Tommaso d'Antonio, called Maso da San Friano.



106

106

CIRCLE OF JAN VAN SCOREL
(SCHOORL, NEAR ALKMAAR 1495-1562 UTRECHT)

The Virgin and Child

oil on panel

16¾ x 12¼ in. (42.5 x 31 cm.)

\$15,000-20,000

£11,000-15,000
€13,000-17,000

This *Virgin and Child* repeats the composition of a work given to Jan van Scorel and workshop in the Centraal Museum, Utrecht (inv. no. 12432a).

107

PIETRO DA CORTONA
(CORTONA 1596-1669 ROME)

The Ecstasy of Saint Alessio

oil on canvas

61¼ x 46 in. (155.5 x 116.8 cm.)

\$40,000-60,000

£30,000-44,000
€34,000-51,000

PROVENANCE:

Francesco Maria de' Medici (1660-1711), until 1771, when acquired by, Filippo di Bartolomeo Corsini (1706-1767), Florence, and by descent in the family until *circa* 1950.
Private collection, New York.



107

LITERATURE:

G. Briganti, *Pietro da Cortona o della pittura barocca*, Florence, 1982, pp. 218-219, no. 74.

A. Lo Bianco, *Pietro da Cortona, catalogo della mostra, Roma*, exhibition catalogue, Rome, 1997, pp. 348-349, under no. 42, fig. 42a.

Having returned from his life of holy poverty, Saint Alessio went unrecognized by his family in his beggar's garb. Thinking themselves good Christians, his relatives nevertheless permitted him to live under the stairs as a stranger for seventeen years, until the truth was revealed in a letter upon his death. The emotional moment of man's transcendence into heaven as captured by Pietro da Cortona was inspired by a groundbreaking opera entitled *Sant'Alessio*, written by Giulio Rospigliosi with music by Stefano Landi (1631). Landi's novel use of *canzone* as overtures and combination of monodic and polyphonic styles heightened the emotional drama of the Saint's inner life. The opera was

commissioned by the Barberini family and was used to open the Teatro delle Quattro Fontane. The prime version of Cortona's painting was also commissioned by the Barberini family for a chapel in the Church of San Filippo Neri in Gerolomini, where it remains today.

The present painting is almost certainly that commissioned by Francesco Maria de' Medici, a Florentine patron of Cortona. The artist returned to Florence shortly after the completion of the Barberini version to finish the frescoes in the Palazzo Pitti. According to Anna Lo Bianco, Cortona likely brought with him to Florence the designs for the Sant'Alessio composition, from which this version was made (*op. cit.*, p. 348).

We are grateful to Dr. Francesco Petrucci for endorsing the attribution on the basis of photographs.



PROPERTY FROM THE FAMILY OF ROBERT TREAT PAINE II

108

**A BRONZE GROUP OF NESSUS AND DEIANIRA
AFTER FRANCESCO FANELLI (ACTIVE 1608-1661?),
PROBABLY ITALIAN, MID-17TH CENTURY**

6¾ in. (17 cm.) high, the bronze; 9¾ in. (23.5 cm.) with base

\$7,000-10,000

£5,100-7,200
€6,000-8,400

PROVENANCE:

Sotheby's, New York, 2-3 March 1981, lot 92A (sale date possibly incorrect).
Private Collection, London.
with Rosenberg & Stiebel, New York.
Acquired by the present owner directly from the above, 22 August 1984.

COMPARATIVE LITERATURE:

J. Pope-Hennessy, 'Some Bronze Statuettes by Francesco Fanelli', reprinted in *Essays on Italian Sculpture*, New York and London, 1968, pp. 166-171.

The present lot represents Nessus the centaur carrying off Deianira, the wife of Hercules. This is one of two treatments of the theme by Fanelli, the other of which shows the heroine sitting less passively on the back of her captor with her hand thrown up into the air.

Francesco Fanelli (active 1608-1661?) was an Italian sculptor who came to work at the court of Charles I of England in the early 17th century. At the time, Fanelli was unknown, and most of these groups were attributed by Wilhelm von Bode, the great German art historian writing in the early 20th century, to Italy in the late 16th century.

Systematic studies of Fanelli began with the publication by John Pope-Hennessy of an essay on the artist in 1953 (*op. cit.*). In it, he cited two English sources who described how Fanelli, 'the one-eyed Italian', had executed a number of small bronzes for Charles I and the Duke of Newcastle. These were said to be cast 'in brass' and covered with a dark lacquer. The subjects of a number of his compositions were described, and they corresponded perfectly with known examples in English collections or which had appeared on the art market, including both a cupid and a St. George on horseback. Pope-Hennessy illustrated nine models he attributed to Fanelli, and from this nucleus subsequent scholars have attempted to extend the sculptor's oeuvre.

Other versions of this model are known, for example, both of Fanelli's models of Nessus were in the Alfred Beit Foundation and sold Christie's, London, 7 December 2006 as lots 191 and 172.



PROPERTY OF A COLLECTOR

109

**A STEEL MINI SUIT OF ARMOR
E. GRANGER OF PARIS (FRENCH,
MID-19TH CENTURY)**

13 in. (33.02 cm.) high assembled, 18½ in. (47 cm.)
on the stand

\$5,000-10,000

£3,700-7,200
€4,300-8,400

The 19th Century Parisian armorer E. Granger is known to have made full-size armors, including some for the waxwork figures of Madame Tussaud and others for the Paris Opera. However it is for his miniature models that he is now principally admired. One example sold as lot 27 from Christie's, London, 27 June 2007 (£45,000).



110

A ROCK CRYSTAL MOUNTED SILVER
AND GILT-COPPER REPOUSSE CROSS
PROBABLY FRENCH OR LOW COUNTRIES,
CIRCA 1500

12½ in. (31.8 cm.) high, 9¾ in. (24.7 cm.) wide

\$2,000-4,000

£1,500-2,900
€1,700-3,400



111

A POLYCHROME GLASS-INLAID
CARVED FRUITWOOD CORPUS FIGURE
ATTRIBUTED TO MANUEL CHILI CALLED
CASPICARA (C.1723-1796), ECUADOR, CIRCA
1770-75

18 in. (45.7 cm.) high

\$6,000-9,000

£4,400-6,500
€5,100-7,600

The artist's depiction of Christ in the present lot, at the moment of his crucifixion, forces the viewer to contemplate his extreme physical pain and suffering in addition to his inner psychological torment. Christ's emaciated form and lolling head with eyes rolled back add to the sense of internal and external anguish. This work was likely to have been created as a devotional aid for a private owner and meditation on the piece was intended to bring the worshipper closer to God. The portrayal of religious figures in states of extreme emotion is characteristic of the artistic output of the Quito school, in particular the work of Manuel Chili, known as Caspicara, who is considered one of the school's most accomplished exponents. A pupil of Bernardo de Legarda, Caspicara was exceptional at portraying the intricacies of human anatomy combined with the influence of Baroque drama, making him well suited to the production of emotive religious subjects.



112

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

112

KAREL DUJARDIN
(AMSTERDAM 1626-1678 VENICE)

A landscape with cattle

signed and dated 'K. DU. iARDIN fe. / 1656' (lower left)

oil on panel

11 $\frac{7}{8}$ x 13 $\frac{1}{2}$ in. (30 x 34.3 cm.)

\$6,000-8,000

£4,400-5,800

€5,100-6,800

PROVENANCE:

Sir Henry St John Carew-Mildmay, 4th Baronet (1787-1848), Dogmersfield Park, Hampshire.

Anonymous sale; Skinner, Boston, 7 September 2012, lot 303, where acquired by the present owner.

The cows in this painting feature in several other works by Karel Dujardin dating to *circa* 1655-60 (see, for example, J.M. Kilian, *The Paintings of Karel du Jardin: Catalogue Raisonné*, Philadelphia and Amsterdam, 2005, nos. 32, 65 and 72).

We are grateful to Dr. Jennifer Kilian for endorsing the attribution on the basis of photographs.

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

113

BARENT FABRITIUS
(MIDDENBEEEMSTER 1624-1673 AMSTERDAM)

Portrait of a gentleman, bust-length

signed and dated 'B / fabritius / 1656' (center right)

oil on panel

12 $\frac{1}{4}$ x 9 $\frac{1}{8}$ in. (31.1 x 23 cm.), oval

\$15,000-20,000

£11,000-14,000

€13,000-17,000

PROVENANCE:

Daan Cevat, Guernsey, by 1962, as Carel Fabritius.

[The Property of a Collector]; Christie's, London, 30 November 1973, lot 67, as Carel Fabritius.

Anonymous sale; Christie's, London, 25 March 1977, lot 13, as Carel Fabritius. [The Property of a Lady]; Sotheby's, Amsterdam, 13 November 2007, lot 55, where acquired by the present owner.

EXHIBITED:

Amsterdam, Rijksmuseum, on loan, 1962-1970, as Carel Fabritius.

Leiden, Stedelijk Museum De Lakenhal, *Rondom Rembrandt: de verzameling Daan Cevat*, 11 April-16 June 1968, no. 10, as Carel Fabritius.



113

LITERATURE:

Bulletin van het Rijksmuseum, X, 1962, p. 151, as Carel Fabritius.

W. Sumowski, 'Zu einem Gemälde von Carel Fabritius', *Pantheon*, XXVI, 1968, p. 282, note 2.

C. Brown, *Carel Fabritius*, Oxford, 1981, p. 134, no. R13, fig. 71, as 'Gerbrandt Ban'.

W. Sumowski, *Gemälde der Rembrandt-Schüler*, II, Landau, 1983, pp. 926, 978, no. 600, illustrated.

R.E.O. Ekkart, 'Gerbrand Ban', *Bulletin van het Rijksmuseum*, XXXIX, 1991, p. 432, note 19.

Barent Fabritius was the younger brother of the well-known and short-lived Rembrandt pupil, Carel Fabritius, to whom this portrait was long attributed following a misreading of the signature. Christopher Brown

(*loc. cit.*) was the first scholar to question the attribution to Carel, proposing instead an attribution to the little-known Amsterdam painter Gerbrand Ban, who did at times produce similarly conceived small-scale portraits in oval, including the *Portrait of a young man* of 1650 in the Rijksmuseum, Amsterdam. However, in his seminal multi-volume work on paintings by Rembrandt pupils, Werner Sumowski correctly suggested the name of Barent Fabritius (*loc. cit.*), an idea to which R.E.O. Ekkart was equally sympathetic nearly a decade later (*loc. cit.*). As such, it constitutes a rare portrait within Barent's oeuvre.

When the painting appeared at auction in the 1970s, it was noted that x-rays confirm that Barent reused an earlier panel on which an entirely different portrait had been painted. On account of the sitter's dress, that portrait likely pre-dates 1640.



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

114

ADRIAEN VAN OSTADE
(HAARLEM 1610-1685)

Two peasants smoking, drinking and reading at an inn

signed 'AVostade' ('AV' linked, center right)

oil on panel

9 x 7½ in. (22.9 x 19.1 cm.)

\$30,000-50,000

£22,000-36,000
€26,000-42,000

PROVENANCE:

Count Johan Hendrik van Wassenaer Obdam (1683-1745), Wassenaar; his sale (†), de Hondt, The Hague, 19 August 1750, lot 33 (f125).

Chevalier de Clesne; his sale, Paillet and Boileau, Paris, 4 December 1786, lot 33 (FF 2000, together with a pendant).

Jean Gilles Marie Joseph Schamp d'Aveschoot (1765-1839), Ghent; his sale (†), van Regemorter, Ghent, 14 September 1840, lot 52 (FF 1600).

Héris, Brussels; his sale, Le Roy, Brussels, 19 June 1846, lot 52.

Tardieu collection.

Viscount Bernard du Bus de Gisignies (1808-1874), Brussels; his sale (†), Le Roy, Brussels, 9 May 1882, lot 54.

with Charles Sedelmeyer, Paris.

Anonymous sale; Sotheby's, London, 10 December 1986, lot 63, where acquired by,

Mr. Jiles Boon (1916-2009); (†), Christie's, Amsterdam, 9 November 2010, lot 32, where acquired by the present owner.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, I, London, 1829, p. 134, no. 98; *Supplement*, IX, London, 1842, p. 96, no. 53.

C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century*, III, London, 1910, pp. 223-224, no. 273.



PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

115

ESAIAS VAN DE VELDE
(AMSTERDAM 1587-1630 THE HAGUE)

A rocky landscape with a waterfall and Ruth and Boaz

signed and dated 'E. V. VELDE. 1625.' (lower left)

oil on panel

10¼ x 13½ in. (26 x 33.2 cm.)

\$20,000-30,000

£15,000-22,000
€17,000-25,000

PROVENANCE:

(Possibly) Mr. W. Paviour, Nene Garden, Peterborough; Christie's, London, 11 March 1911, lot 139 (8 gns. to Nicholson).

Mr. R. Brown, Worthing; Christie's, London, 16 January 1925, lot 131, where acquired for 25 gns. by the following, with Pieter de Boer, Amsterdam.

(Probably) Anonymous sale; Fiévez, Brussels, 20 June 1925, lot 112.

Anonymous sale; Bukowski's, Stockholm, 15-18 April 1970, lot 196, where

acquired by the following,

with Anthony Speelman, London.

with John Mitchell, London, where acquired by the father of the present owner.

LITERATURE:

G. Keyes, *Esaias van den Velde, 1587-1630*, Doornspijk, 1984, p. 119, no. 2, plate 151.

This painting belongs to a small group of approximately fifteen landscapes by Esaias van de Velde that depict scenes from the Old and New Testaments, the earliest of which being the pendant *Pilgrims to Emmaus (Summer)* and *Flight into Egypt (Winter)* which George S. Keyes has dated to circa 1612/13 (see Keyes, *op. cit.*, nos. 7 and 14). For another example of van de Velde's religious landscapes, see lot 83 in this sale.

A highly similar composition of rocky cliffs with a waterfall, also dated 1625 but on a slightly larger scale, is today in the Museum of Foreign Art, Riga (see Keyes, *op. cit.*, no. 178). Both paintings testify to van de Velde's awareness of and interest in Roelandt Savery in the mid-1620s.



PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

116

NICOLAES ELIASZ. PICKENOY
(AMSTERDAM 1588-1650/6)

Portrait of a gentleman, bust-length

inscribed 'Ano. 1629' (upper right)

oil on panel

28 x 21½ in. (71.1 x 54.6 cm.)

\$12,000-18,000

£8,700-13,000
€11,000-15,000

PROVENANCE:

Dr. Leon Lilienfeld (1869-1938), Vienna and Milan, by 1917, and by inheritance to his wife,

Mrs Antonie Lilienfeld-Schulz (1876-1972), Winchester MA; (!) her sale, Sotheby Parke-Bernet, New York, 17 May 1972, lot 41, where acquired by, Private collection, New York; (!) their sale, Sotheby's, New York, 5 June 2002, lot 46, where acquired by the present owner.

LITERATURE:

G. Glück, *Niederländische Gemälde aus der Sammlung des Herrn Dr. Leon Lilienfeld in Wien*, Vienna, 1917, pp. 62, no. 18, illustrated.



117

OTTO VAN VEEN
(LEIDEN C. 1556-1629 BRUSSELS)

The Holy Family

oil on canvas

39¾ x 32½ in. (100.5 x 82.6 cm.)

\$20,000-30,000

£15,000-22,000

€17,000-25,000

We are grateful to Dr. Bert Schepers for endorsing the attribution on the basis of photographs.



118

118
GIUSEPPE BERNARDINO BISON
 (PALMANOVA 1762-1844 MILAN)

A tavern interior

oil on panel

11¼ x 14¾ in. (28.5 x 37.6 cm.)

\$15,000-20,000

£11,000-14,000

€13,000-17,000

119

MARIO NUZZI, CALLED MARIO DEI FIORI
 (ROME 1603-1673)

Lilies, carnations, roses, and other flowers in a gilt urn with bas relief, on a stone ledge

oil on canvas

39¾ x 31¾ in. (101 x 80.6 cm.)

\$30,000-50,000

£22,000-36,000

€26,000-42,000

In 2007 Mina Gregori endorsed the attribution to Mario Nuzzi (written communication, 1 October 2007). Gregori notes that this still life contains all of the elements typical of the artist: the abundant array of flowers is struck by the dramatic light so favored by post-Caravaggesque artists and the use of the gilt urn sculpted in *bas relief* with figures recalling classical antiquity are all favorite devices employed by Nuzzi.





120

GIOVANNI ANTONIO GUARDI
(VIENNA 1698/9-1760 VENICE)
AND FRANCESCO GUARDI
(VIENNA 1712-1793 VENICE)

A rider, a laundress and a musician at a fountain

oil on canvas

31¾ x 45¼ in. (80.6 x 114.9 cm.)

\$30,000-50,000

£22,000-36,000
€26,000-42,000

PROVENANCE:

Private collection, Milan.

Private collection, Europe, until the 1970s.

Private collection, Germany, until *circa* 2000, where acquired by the present owner.

Giovanni Antonio and Francesco Guardi, the eldest sons of the painter Domenico Guardi, were born in Vienna where they began their artistic training. The brothers inherited their father's Venetian workshop upon his death in 1716, where they nurtured a vibrant studio practice, often borrowing compositions from earlier sources and collaborating on commissions. The production of the Guardi studio has posed many issues for attribution and has often excluded the youngest Guardi brother, Nicolò, altogether. It has been proposed that Francesco worked with Giovanni Antonio primarily as a figure painter – before establishing himself as a *vedutista* in the 1750s.

The present painting is an example of the production of the Guardi brother's early studio practice. Antonio Morassi proposes this composition was re-worked from a Dutch print (A. Morassi, *Guardi: Antonio e Francesco Guardi*, I, Venice, 1975, pp. 333-334.). Two other versions of the composition, both considered to be collaborations, are housed in private Milanese collections. There are significant differences between the three versions, for example the Milanese compositions lack the pair of figures in the background at center.



121

ENGLISH FOLLOWER OF GIOVANNI
ANTONIO CANAL, CALLED CANALETTO

The Entrance of the Grand Canal, Venice, looking West

oil on canvas

23½ x 31½ in. (59.8 x 79 cm.)

\$40,000-60,000

£29,000-43,000

€34,000-51,000

PROVENANCE:

with Alexander Gallery, New York, where acquired by the present owner.

This scene of Venice, painted by an anonymous English artist, derives from a composition by the master of Venetian views, Giovanni Antonio Canaletto. This view was widely circulated in England by way of a plate book, *Urbis Venetiarum Prospectus Celebriores*, with etchings of Canaletto's compositions by Antonio Visenti (1742, Venice). The present lot is clearly inspired by plate VI in the series, although the artist added his own flair through the addition of an extra gondola in the foreground.



PROPERTY FROM A LOS ANGELES PRIVATE COLLECTOR

122

**A MARBLE HEAD OF ATHENA
GIUSTINANI
ITALIAN, PROBABLY 18TH OR 19TH CENTURY**

20½ in. (52 cm.) the head, 6¼ in. (15.9 cm.) the socle

\$4,000-6,000

£3,000-4,400
€3,400-5,100

PROVENANCE:

Dikran, Khan Kelekian, Paris.

The Walters Art Museum, Baltimore.

Their sale, Sotheby's, New York, 13-15 January 1992, lot 388.

Acquired by the present owner *circa* 1993-1995.



PROPERTY FROM A LOS ANGELES PRIVATE COLLECTOR

123

A MARBLE TORSO OF A MAN
ITALIAN, 19TH / 20TH CENTURY

23 in. (58.4 cm.) high

\$6,000-9,000

£4,400-6,500
€5,100-7,600



124

AN ITALIAN MARBLE FIGURE
EMBLEMATIC OF AFRICA
SECOND HALF OF 19TH CENTURY

53½ in. (135.9 cm.) high

\$15,000-25,000

£11,000-18,000
€13,000-21,000



125

AN ITALIAN MARBLE FIGURE OF
THE CALLIPYGIAN VENUS
CESARE LAPINI (ITALIAN, 1848-1893)

inscribed 'VENERED CALLIPIGE' (on the base),
inscribed and dated 'COPIA FLI LAPINI/FIRENZE
PIAZZA MANIN 1896' (on reverse of base)

63 in. (160 cm.) high

\$20,000-30,000

£15,000-22,000
€17,000-25,000

India House is bound by every tradition with the adventurers of all ages who went down to the sea in ships.

Christie's is honored to sell the art collection of India House, a private club that has been a fixture of downtown Manhattan since the early twentieth century. The Club's Renaissance style building was constructed by builder Richard Carman after the fire of 1835 and, previously housing Hanover Bank, Maitland and Company, the New York Cotton Exchange and W.R. Grace and Company, the edifice has remained essentially unchanged since its construction. Founded in 1914 by James A. Farrell and Willard Straight, India House was conceived as a meeting place for the interests for foreign trade and its name paid homage to the Dutch West India Company, the first colonizers of Manhattan. Farrell and Straight envisioned that "New York should have a place, maritime in spirit, purpose and atmosphere, where those interested in rebuilding a merchant marine worthy of American could meet." In this vein, many leaders in foreign trade and worldwide commerce have since gathered at India House, including Franklin D. Roosevelt, Harry Hopkins, Henry Morgenthau, Jr., James Byrnes, W. Averell Harriman, George C. Marshall, Henry Cabot Lodge and Cyrus Vance. Their meetings were held alongside India House's world-class collection of maritime art and objects. First begun by Dorothy Whitney and Willard Straight, the art collection grew to encompass marine pictures, model ships, maritime relics and Chinese works of art, which gave the club its stately atmosphere and reminded members and guests of its purpose.

For more information, see *A Descriptive Catalogue of the Marine Collection to be Found at India House* (New York, 1935).



PROPERTY FROM THE INDIA HOUSE CLUB COLLECTION, NEW YORK

•126 THIS LOT IS OFFERED WITHOUT RESERVE

A BRONZE FIGURE OF HERMES AT REST
ITALIAN, AFTER THE ANTIQUE, 19TH CENTURY

16 in. (40.6 cm.) high

\$2,500-3,500

£1,900-2,500
€2,200-3,000



PROPERTY FROM THE INDIA HOUSE CLUB COLLECTION, NEW YORK

•127 THIS LOT IS OFFERED WITHOUT RESERVE

A BRONZE GROUP OF THE WRESTLERS
ITALIAN, AFTER THE ANTIQUE, SECOND HALF
19TH CENTURY

17½ in. (44.5 cm.) high

\$2,500-3,500

£1,900-2,500
€2,200-3,000



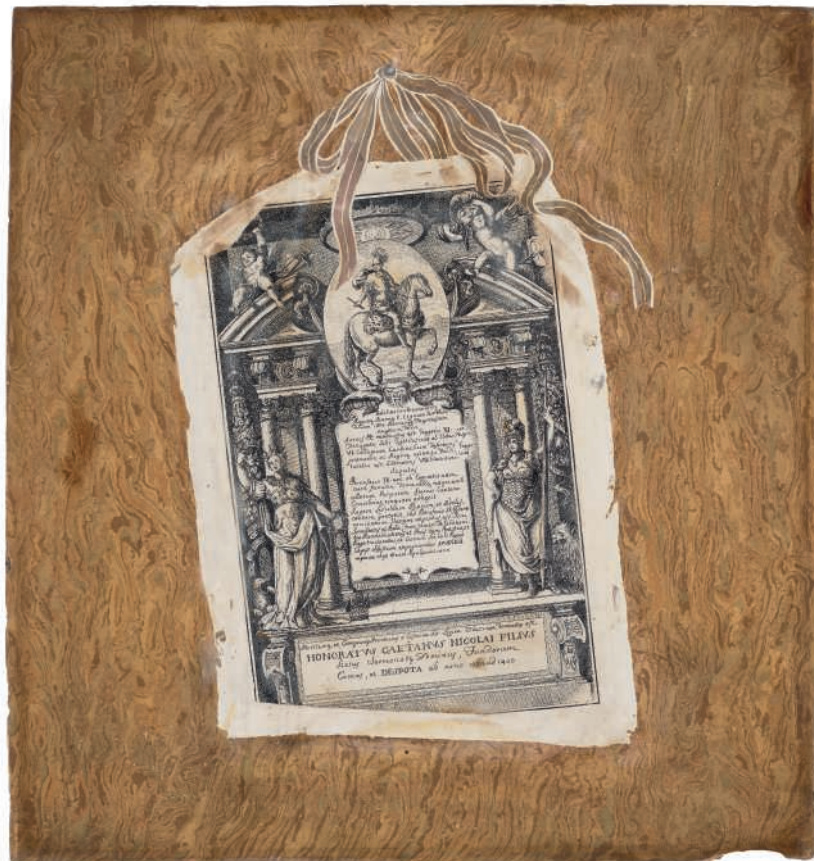
128

A PAIR OF TROMPE L'OEIL
SCAGLIOLA PANELS
ITALIAN, 18TH CENTURY

22¼ x 20⅞ in. (56.5 x 52.4 cm.) the first,
22⅞ x 20⅞ in. (56.2 x 53 cm.) the second (2)

\$12,000-18,000

£8,800-13,000
€11,000-15,000



129

A MASSIVE ITALIAN GIALLO
ANTICO MARBLE TAZZE
ON A VERDE ANTICO BASE,
MID-19TH CENTURY
BENEDETTO BOSCHETTI
(ITALIAN, 1820-1879)

inscribed 'B. BOSCHETTI/ROMA' (on the base)

49½ in. (125.7 cm.) high, overall
Carved circa 1840-1860.

\$25,000-40,000

£19,000-29,000
€22,000-34,000



B. BOSCHETTI
ROMA



PROPERTY FROM THE COLLECTION OF MIMI ADLER

•130 THIS LOT IS OFFERED WITHOUT RESERVE

SIR GEORGE CHALMERS
(EDINBURGH C. 1720-1791 LONDON)

Portrait of a young boy playing with a house of cards

signed and dated 'Geo. Chalmers. Equ.s Baro.s / Pinx.t 1781.'

(lower left); inscribed 'H / N' (center left, on the top)

oil on canvas

24 $\frac{7}{8}$ x 20 $\frac{1}{2}$ in. (63 x 52 cm.)

\$10,000-15,000

£7,300-11,000
€8,500-13,000

PROVENANCE:

with Rutland Gallery, London.

Sir George Chalmers signed his paintings 'Equ.s Barons', and claimed to have inherited the baronetcy of Chalmers of Cults, but his rights to these titles have been doubted. He exhibited portraits at the Royal Academy from 1776 to 1790. The letters 'H' and 'N' inscribed on the spinning top here may be the sitter's initials.



•131 THIS LOT IS OFFERED WITHOUT RESERVE

STUDIO OF HYACINTHE RIGAUD
(PERPIGNAN 1659-1743 PARIS)

Portrait of Cardinal Armand Gaston Maximilien de Rohan Soubise (1674-1749), half-length, wearing the Order of the Holy Spirit

oil on canvas

22 x 18 $\frac{1}{4}$ in. (56 x 46.4 cm.)

\$7,000-10,000

£5,100-7,300
€6,000-8,400

PROVENANCE:

M. de Monbrison, France; his sale, Galerie Georges Petit, Paris, 13 May 1904, lot 72, as Hyacinthe Rigaud.

Art market, France, where acquired by the present owner.

LITERATURE:

S. Perreau, *Hyacinthe Rigaud: Catalogue raisonné de l'œuvre*, published online, 2016, no. P.1066.6.

Armand Gaston Maximilien de Rohan Soubise became bishop of Strasbourg in 1704 and rose to the Cardinalate in 1712. A year later he became the Grand Almoner of France and was made Commander of the Order of the Holy Spirit. He is depicted here wearing the order's badge, comprising a Maltese cross, fleurs-de-lis, and white dove. While there are many versions of this portrait, some that depict the sitter in half-length, the location of the prime composition is unknown.



•132 THIS LOT IS OFFERED WITHOUT RESERVE

ATTRIBUTED TO NICOLAS LANCRET

(PARIS 1690-1743)

The Caged Bird

oil on canvas

17 x 12½ in. (43.2 x 54.8 cm.)

\$6,000-8,000

£4,400-5,800

€5,100-6,800

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 15 December 2000, lot 147, where acquired by the present owner.



PROPERTY FROM THE COLLECTION OF NINA R. AND ARTHUR A. HOUGHTON, JR

133

ENGLISH SCHOOL, CIRCA 1700

A view of Averham Park, Nottinghamshire

oil on canvas

41¼ x 77½ in. (104.8 x 196.8 cm.)

\$10,000-15,000

£7,300-11,000

€8,500-13,000

PROVENANCE:

with Agnews, London, where acquired by,
Arthur A. Houghton (1906-1990), by descent to his wife, Nina R. Houghton.

LITERATURE:

J. Harris, *The Artist and the Country House: A history of country house and garden view painting in Britain 1540-1870*, London, 1979, p. 139, no. 148b.

Averham Park was built by Robert Sutton, 2nd Lord Lexington, after 1691. Following the marriage of his daughter, Bridget Sutton, to the 3rd Duke of Rutland in 1717, Averham became Rutland property. John Harris notes that the present painting serves as 'an important document in the history of farming methods as it shows the old ridge and furrow systems' (*loc. cit.*). A painting showing a near view of the house from the west is in the collection of Mr. and Mrs. Guy Titley, Burbage, Wiltshire (*ibid.*).



134



135

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

•134 THIS LOT IS OFFERED WITHOUT RESERVE

FOLLOWER OF GIOVANNI ANTONIO CANAL, CALLED CANALETTO

The Molo looking west toward the Punto della Dogana, Venice

oil on canvas
25½ x 39⅞ in. (64.4 x 100 cm.)

\$8,000-12,000

£5,800-8,700
€6,800-10,000

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

•135 THIS LOT IS OFFERED WITHOUT RESERVE

ITALIAN SCHOOL, 18TH CENTURY

A capriccio with a traveler, three figures conversing by a fountain and a figure on horseback

oil on canvas
29¼ x 72 in. (74.2 x 182.7 cm.)

\$12,000-18,000

£8,800-13,000
€11,000-15,000

PROVENANCE:

with W.H. Patterson Fine Arts Limited, London.



JEAN-SIMÉON CHARDIN (PARIS 1699-1779)

Woman at the Fountain

signed 'Chardin' (lower left on the barrel)

oil on canvas, extended at the top (4 ½ in.)

19 ¾ x 17 in.

€5,000,000-8,000,000

**DE CHARDIN À PRUD'HON, TABLEAUX
ET DESSINS PROVENANT DES
COLLECTIONS MARCILLE**

Paris, 22 November 2021

VIEWING

18-21 November 2021
9, Avenue Matignon
75008 Paris

CONTACT

Pierre Etienne
*International Director,
Old Master Paintings*
petienne@christies.com
+33 (0)1 40 76 72 72

Hélène Rihal
*Head of Department,
Old Master Drawings*
hrihal@christies.com
+33 (0)1 40 76 86 13

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3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(f), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, country, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, photographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph

E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
 - We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
 - give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order

the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦
Christie’s has a direct financial interest in the **lot**.
See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□
Bidding by interested parties

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only.
See Paragraph H2(g) of the Conditions of Sale.

Φ
Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

11/01/21

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie’s

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◦ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has made loans or advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.

**“Attributed to ...”

In Christie’s qualified opinion probably a work by the artist in whole or in part.

**“Studio of ...”/ “Workshop of ...”

In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**“Circle of ...”

In Christie’s qualified opinion a work of the period of the artist and showing his influence.

**“Follower of ...”

In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.

**“Manner of ...”

In Christie’s qualified opinion a work executed in the artist’s style but of a later date.

**“After ...”

In Christie’s qualified opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/

“Inscribed ...”

In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/ “With date ...”/

“With inscription ...”

In Christie’s qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

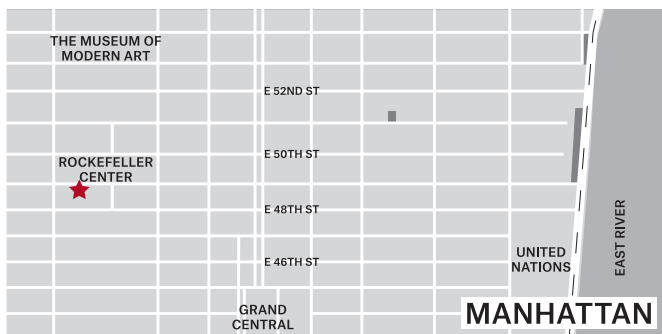
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

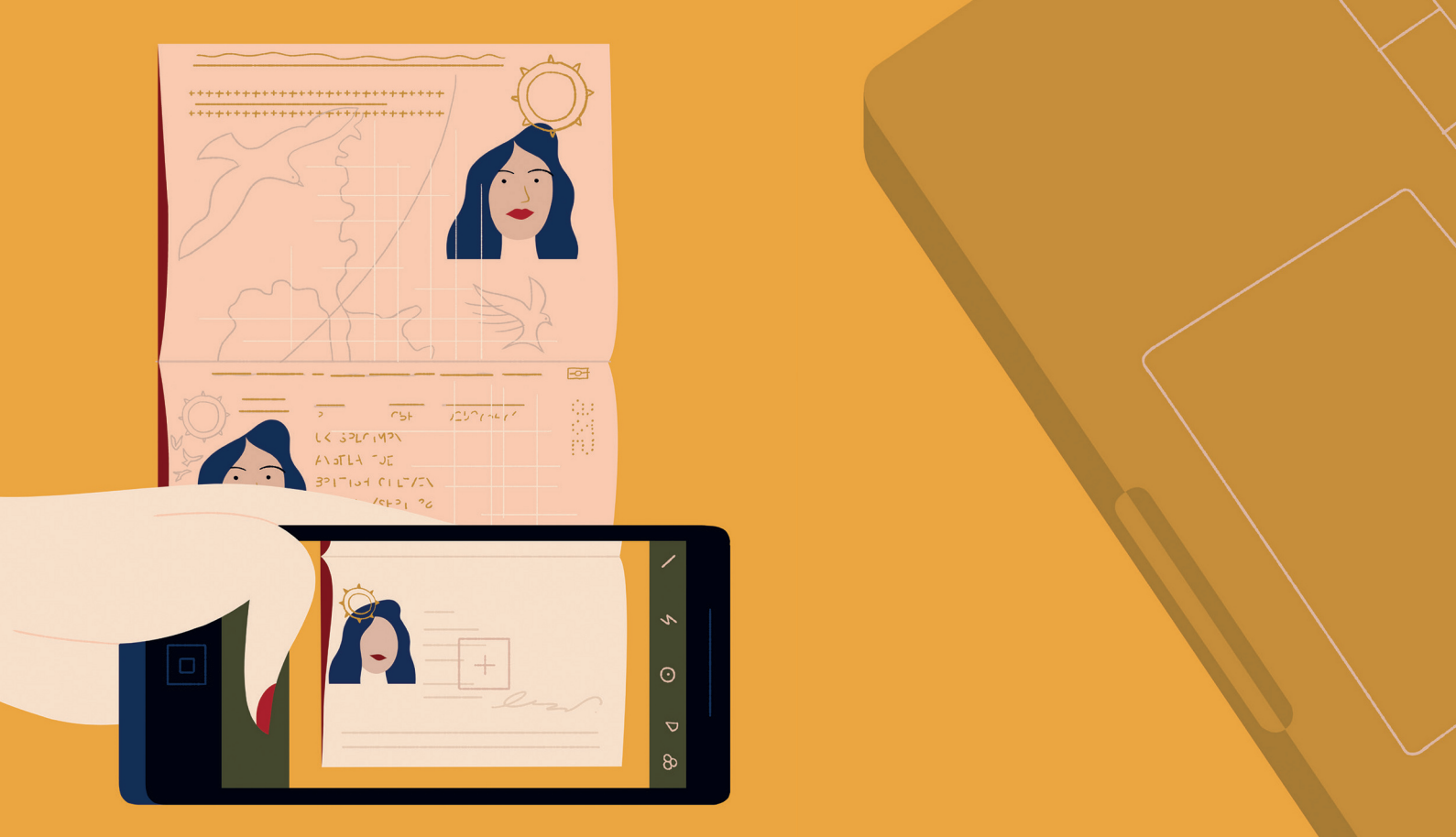
Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S



THE EXCEPTIONAL SALE
New York, 13 October 2021

VIEWING
9-12 October 2021
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Casey Rogers
crogers@christies.com
+1 212 707 5912

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BRONZE ELEPHANT AUTOMATON CLOCK
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